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SHAPING THE CURRICULUM IN SPEECH EDUCATION

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THE purpose of this article is to bring together in an organized form some of the fundamental considerations in constructing a curriculum in speech education, particularly from the standpoint of education in the early years of child life.

A purview of the JOURNAL will establish the justification for such a preliminary attempt. Article after article has appeared upon more special and professional problems facing teachers of speech in normal schools, colleges, and universities, and of late a few in secondary schools. The educator interested in speech education in the elementary, and to a large extent in the secondary school has been forced to seek assistance elsewhere.

No new thought is being contributed by the writer; there is only the attempt to bring together certain seemingly fundamental guiding principles which should govern the selection and organization of the curriculum in speech education. In lieu of any clearly outlined or generally accepted definition and statement of the scope of speech education, it becomes necessary first to define the meaning and scope of speech education as used here.

MEANING AND SCOPE OF SPEECH EDUCATION

Speech Education is that part of the field of general education which provides for the exercise and development of all those activities of oral language of which individuals make use.

It includes those unspecialized practical activities of spoken language which are the basis for human intercourse. It offers

opportunities for the development of the free expression of ideas; training in the ability to talk intelligently about things in which one is interested; to narrate freely, interestingly and concisely, experiences through which one has passed; to be accurate in speech, in choice of words and phrases. It gives ability in using the telephone in ordering, in social, business and emergency calls; ability in the store to order the exact article desired; ability to participate in and perform the many speech functions essential to providing for the needs of the individual; the ability to tell stories, anecdotes, myths, and legends; the ability to speak intelligently and appropriately in the many social situations which arise.

Speech Education includes semi-formal and social activities such as introducing and responding to introductions; carrying on an interesting chat with friends at social functions, participating in banquets and after-dinner programs, joining courteously in informal discussion, contributing one's share of information or opinion without wandering from the point and without discourtesy to others.

Speech Education will offer opportunities within the various professions. For the salesman it will develop skill in approaching people and engaging them in purposeful talk; in analyzing customers and selling them appropriate goods. For the business man it will develop proficiency in conducting business meetings; ability effectively to present plans and programs for business progress; to speak effectively in public gatherings; to receive visitors, talk to the point without discourtesy and prejudice, and dismiss them effectively. For the clergyman it will develop ability in pulpit speaking, in the various forms of public address; in speaking sympathetically to those in sorrow, giving advice to those in trouble, and speaking with understanding to those in need. For each occupation and profession Speech Education will fill an important need.

Speech Education will include experiences in formal speaking. It will develop ability to speak effectively to an audience, to analyze an audience, to put one's subject and theme across to one's audience, to accomplish one's purpose in the time allotted, to submerge self for theme and thus minimize self-consciousness, to speak effectively in a variety of occasions and types of public address—the after-dinner program, the speech of welcome, dedicatory ad-

dress, response to welcome, political speech, commencement address, etc.

For a small group it will develop certain professional skills. For the teacher it will develop a pleasing voice, an understanding of the nature of speech in order to detect defects in children; ability properly to recommend remedial treatment after defects have been discovered. For some it will develop ability to interpret literature to an audience. For others it will develop the ability wisely to choose a play. For play directors especially will the ability to produce the drama be of great importance—ability in the mechanics of acting and directing, in stage arts, scene-making and stage sets, costuming, makeup, music, dancing, architecture of the theatre, economics of the stage—ability in improving the acting, in helpful criticism.

This in general is the scope of the field of Speech Education.

GUIDING PRINCIPLES

1. Speech should be considered as a basic activity.—Without the ability orally to express his thoughts man would fare poorly indeed. The preacher could not expound his scriptural teachings; the salesman could not sell his wares; the teacher could not have the personal and direct contact essential to effective education; the business man could not win success for his plans for business progress; the individual could not effectively make known his wants to those ready to supply them. Upon the speech of man in every day life is he adjudged an educated or uneducated person. Success in intercourse and communication between people depends essentially upon the ability to speak well. Speech *is* the basic activity of man.

2. English speech or language should be given first attention. In this country of ours we find a cosmopolitan group of people of many nationalities and tongues. Many of our groups speak languages other than English. In order that we may become a more homogeneous group and exist as one nation we must unite upon a common language. Common aspirations, common ideals, common understanding are dependent upon thinking and communicating in a common language. It is not so much a problem of teaching American institutions as it is the teaching of thought and expression in a common language. Institutions, ideals, and traditions are easily absorbed after ability in the vernacular has been developed.

3. More time and attention should be given toward developing speech activities than writing activities. It is a well known fact that people talk more than they write. For the average individual speech is his only method of communication. Few indeed are his writing activities. He may occasionally carry on social correspondence. He may take notes of various descriptions and for various purposes. He may keep records of expenditures and receipts. He may write checks and record them. He may record his name as a signature in various legal instruments, in hotel registers, in reports in business and to the government. Few people write much, but all people talk enough in a lifetime to fill several hundred volumes.

Greater attention to speech is made necessary by a consideration of the receiver of ideas. In writing or print the reader can go back if the thought presented is not entirely clear; in speech generally he can not, except where the activity consists of conversation or question and answer methods. In reading, the individual can pause to reflect, evaluate, fill in with his own experiences, scrutinize, and make judgments at his own leisure; in speech the listener cannot so readily do this without losing subsequent discourse. In written communication the reader can vary his rate of reception or concentration according to his ability to receive ideas; in speech, particularly in the formal type before groups of people, the listener must strive in every way possible intelligently to understand and evaluate as the speaker pursues his discourse. Instead of speaking at a uniform speed, the speaker must vary his rate to suit the listener. Finally writing is a relatively permanent form of communication whereas speaking is relatively temporary. Speech, therefore, must be made doubly vivid in order to make an impression.

4. The criticism of silent reading in the schools has been misdirected. Much well-meaning criticism has been directed against the giving of greater emphasis to silent reading than oral reading after the fourth grade because it tends to develop a race of mumblers. There is sufficient scientific evidence to support the present practice of giving increasing emphasis to silent reading as the grades advance. The objection should not be against silent reading, but rather against over-emphasis of writing and other activities to the exclusion of normal speech activities. Certainly, it is increasingly true that skill in silent reading is more and more being de-

manded by the complex world and the larger and larger fields of written thought and available reading material. What we need, rather, is not greater emphasis on oral reading, but greater emphasis on the development of skill in speaking, on normal speech situations, on the practical every-day speech activities of life.

5. The primary conception of speech should be concerned with the communication of thought and ideas. Speech was built up as a more efficient medium of expressing one's thought and feeling. It is an instrument of service. It is employed most largely by the individual in expressing original thought.

6. The primary concern of the school, therefore, will be with the development of speech as an ability to communicate thought and ideas. The tragic failure of schools in the past to develop the capacities of the pupil, to unfold the pupils' abilities in speech activities; the utter criminality in suppressing ideas in order to create a maze of technicalities that accomplished little are matters of common record. The NATIONAL ASSOCIATION clearly enunciated this principle several years ago:[1]

"A beginning course should have as its aim the conception of and effective use of speech as a means of communication—a vehicle for ideas; that it should deal with the development of expressional powers for the purpose of communicating ideational and emotional content."

The same spirit is expressed in a survey report of a public school system in the west:[2]

"The first requirement of the school is to cause the child to be at home in his school; to express his thoughts here as freely and frankly as he does elsewhere; to be as spontaneous in his expression in school as he is out of it. The function of all language and grammar work is to cause the learner to come into full possession of himself; to be sensitive and responsive to the influence of thought; to be able to express himself fluently, elegantly, thoughtfully; to know the fitting word or phrase and to know why it is the most fitting term to use. To know the parts of speech, the rules and definitions of technical English, and the analysis of each and every sentence, only is really worth while when this knowledge can be transformed into working capital which can be invested properly and profitably in all occasions of life and thought."

[1]Report of the National Association of Teachers of Speech. QUARTERLY JOURNAL OF SPEECH EDUCATION, VII (February, 1921), p. 65.

[2]Van Sickle, James H. *Salt Lake City Survey Report* (1923), Chapter VI, "The Printed Course of Study."

From another source we read:[3]

"The teacher must think of education not as the acquisition of information but as an experience which makes for proficient living. Children seem to be developing most acceptably when they are given many opportunities for true self-expression. Should the teacher not look upon the pupil's everyday speech as the most essential tool for expressing his thoughts and feelings in order that he may experience to the fullest the growth which comes through mental and emotional contact with those about him?"

7. Speech is a capacity and not an instinct; it should be given opportunities for development through constant exercise. Not only is the child born without the ability to speak, but the development of speech shows very clearly that exercise and functioning of the speech processes is essential to the acquirement of ability in speech. The child enters life with a spontaneous reflex in which most any kind of sound is made, moves thru the cry and gesture stage in which he desires to make known his existence and his wants, and, after a period of babbling and imitation, learns to distinguish sounds and associate meaning with them. Thus by a gradual process of recognition, association, and imitation a vocabulary develops and speech results. The child learns to speak through exercise of these functions. The ability to speak well comes from practice; the way to develop efficiency and skill in speaking is through giving the individual abundant opportunity in the exercise of the speech capacity. Particularly in the grades or elementary school will opportunities for expression through speech be given since the early years should largely be concerned with the development of skill in this basic activity. Rules and principles are meaningless here for the child lacks the necessary experience to make these rules and principles meaningful, and is unable to comprehend and apply generalizations into conduct.

8. Speech Education should be emphasized the most in the early years of child life. Since speech is developed rather early in the life of the child, retardation in the opportunities for development will seriously handicap the individual in his later struggle. Since every activity in which the child engages is dependent upon the efficient use of speech, the child should early be given construct-

[3]Savitz, Bates, and Boas, *Composition Standards*. New York: Hinds, Hayden, and Eldridge, 1923.

ive and remedial training. As Professor Woolbert has well said:[4]

"Speech ought to be taught most earnestly and most elaborately the nearer one approaches the cradle. It is a thing to learn early; in fact it is the first venture in home education, while in the grades almost any subject taught involves conscious study and drill in speech."

The same principle holds true in relation to weeding out bad habits of speech. Habit formation begins at an early age and continues throughout life. The habits which are formed earliest are more liable to stay fixed, while those developed relatively late in life are less liable to be permanent. Sound educational policy should dictate not that bad habits should be rooted out years after they have formed, but rather that good habits of speech should be established in the formative years of child life.

"To reform the speech of grown people is practically impossible. To reform the speech of adolescents is possible. To assure success in reforming the speech of any people we should begin with the babies learning to talk, and provide them with the constant companionship of persons who habitually speak correctly, and with intelligent instruction in technique."[5]

9. Since speech is largely a process of imitation in the early years, good speech can best be developed through the use of good examples. Faulty articulation and pronunciation, and bad habits of speech of the teacher cannot but react upon the growth in speech behavior. High standards of speech on the part of the teacher can materially influence standards of speech in children who come under the influence of that teacher.

10. The performance and experimentation of speech activities will take place largely outside of the school. The school, therefore, can best utilize its time by directing these activities into proper channels or developing proper habits of performance. The child spends but eleven per cent of his time in school during the entire year. The remainder is given over to the home, to the playgrounds, and to his associates outside the school and home. Actually, therefore, the school can wield but a relatively small amount of influ-

[4]**Woolbert, Chas. H., "The Teaching of Speech as an Academic Discipline." QUARTERLY JOURNAL OF SPEECH EDUCATION, IX (February, 1923), p. 10.**

[5]**Herring, Bertha Forbes, "Training in the Technique of Speech in the High School." QUARTERLY JOURNAL OF SPEECH EDUCATION, IV (January, 1918, p. 15).**

ence as far as the development of speech capacities is concerned. The largest amount of exercise is performed outside of school. However, the influence of directing attention to the child's speech in school, can materially assist in achieving the ultimate goal. The student cannot always have an instructor at his elbow to point out his mistakes and make the necessary corrections for him. The student should be given examples of good speech and training in using correct speech. He must develop the habit of self-correction for that is essential in acquiring independence with which one must engage in life's activities.

11. In general our system should provide training in the needs of adult life; it should provide opportunity for all in the performance of those abilities common to the general group. Our aims in the past have been the polishing and highly specialized training of a few star pupils to the neglect of the hundreds of thousands who need our efforts and who are passed by in their educational sufferings and ailments only to face life miserably unequipped and unhappy. We should give comprehensive training in craftsmanship of speaking and speech that will satisfy the everyday needs of the many and provide a firm foundation upon which the few may build.

We must recognize in our courses that not much time can be given to any one subject; that students should be prepared first for those activities which they will use most in life, if we cannot give them training for all the speech activities that they are going to use. We must also recognize that speech activities will vary with the group according to occupation or service to be performed. There are, however, certain fundamentals that the group must have, certain activities common to the group regardless of social position, profession, sex, etc. We must talk, converse, use the telephone, order materials, tell stories, issue orders, explain and direct, and in general communicate thought. We must in our scheme of things discover the needs of the average of the group we are training; the needs common to all in a particular group.

In each level of education we must prepare for the most useful services. The basic experiences will consist of those speech activities which they will need first. In most cases this will consist of those activities which the individual will use in the occupational and social level at which he would arrive should he drop out of

school at the earliest age. Ordinarily, as the individual advances in education he will advance in social and occupational level. We must, therefore, advance our speech curriculum or pupil activities to meet this advancement in educational level.

12. Where the pupils are faced with two kinds of activities—activities of the future or ultimate objectives, and activities of the present or immediate objectives—we should stress first the immediate or level objectives. The growing child, particularly, will have two kinds of objectives—those useful for adult life and those useful in child life or the immediately useful. While we are training primarily for the adult world, we cannot neglect the activities of the child which are necessary to living, growing, and attaining to the adult. It is true these are passing skills; but they are fundamental experiences which pave the way to the ultimate objectives which comprise the activities of the adult world. Speech Education here should provide for the needs of the child's group and his social wants. Children's interests will largely be considered in speech situations.

13. Level objectives should be developed primarily upon the basis of the immediate needs of the child; the psychological nature of pupils, the mental growth or maturity of the individual. While it is generally true that our level or grade objectives will go to produce our ultimate objectives or the activities which make up adult life, we cannot fail to consider these other elements without serious inefficiency and loss of economy in our training of child life. It is a reasonable premise to lay down the principle that a child should first be given training in those functions which he will exercise in the future. The psychological nature of child-life will deal with the experiences, instincts, emotions, interests, needs, etc. It will not fail to consider the periods of imitation, of individualism, of the psychology of adolescence, etc., as related to speech and its development.

14. Level or grade objectives should also be determined by life purposes. It is the purpose of the elementary school to provide experiences in meeting the common needs of all. The secondary school should provide activities meeting the needs of small groups of individuals. In general the basis of differentiation in the work of secondary school pupils is in response to differences in interest in the broader fields of human occupation, or in particular phases

of the liberal arts to which one may appropriately devote a part of his leisure. The chief emphasis for those beyond the high school level should be upon the knowledge and skill relating to specific occupations. The chief distinction between the lower levels and the higher is that of skill versus knowledge.

15. We should aim to develop power in speaking or oral expression commensurate with the natural abilities of the child. In this connection the statement of Franklin Bobbitt is most apt and fitting:[6]

"There will be certain pupils who will not be very successful in keeping their language straight. Let it be set down in their case that nature never intended them to be speakers, and that it is presumptuous for man to try to undo nature's decrees. It is like attempting to make a heavyweight pugilist or a piano-mover out of a man five feet tall and weighing one hundred pounds. Weakness should be respected. It should be recognized by teachers as a perfectly normal thing. The weak should be brought up to a degree of strength normal for them, but with no attempt to bring them to the strength of the strong. . . ."

16. One should continually consider the fact of differences. The first is the fact of individual differences in capacity which is a corollary to the afore-mentioned assumption and which permits one student to forge ahead while another can obtain his material only by a slower process. The second is the fact of individual or divided interests. There will be some who are interested in music, some in art, some in handwork, some in construction, some in science, some in purposeful discovery. Great opportunity should be given to link interests with activities, for after all, in the world of human beings speech activities are never divorced from materials and persons.

Interests are everywhere present to motivate human conduct. In the higher levels we will realize the division of motives. There are those who may take a certain group of activities because the group is required; others see in it much that is good and practical. Let there be a drafting of interests in order to submerge motive. Where interest is lacking, link subject with interest. Where values cannot be perceived, let values be pointed out and discovered in order that stimulation and motivation may result.

[6]Bobbitt, Franklin, *San Antonio Survey Report*, Chapter VIII, "English Language Training," p. 132.

17. The diagnostic method of training should largely be employed as an efficient and economical device. It is extremely wasteful to push any person thru material with which he is already familiar or which he has sufficiently mastered. Courses of study as such must be flexible and elastic. They cannot be fixed and solid. The old permits of no exploration; the familiar does not quicken the interest. Phonics, articulation drills, sentence drills, vocabulary drills—all may effectively be used in remedial treatment for those who fall short of the standards or minimum essentials. In themselves they are worthless, and by themselves possess little interest. Where errors of any kind exist in but a few persons, no time should be given to training for the elimination of errors.

18. Criticisms directed against pupils should not be detailed and petty, and should not give attention to minor ailments. The teacher should give emphasis to the big ends to be attained primarily and should never lose sight of these. Means should be given consideration only as they are means. Too much punctiliousness often defeats the end it seeks to serve. We must recognize that children will do a great amount of blundering and should not expect perfection. Pupils recognize their blunders when they have their minds properly directed toward the main issues. Blundering is an incident to progress. Criticism should be directed against the big issues, against the ends, rather than to the petty details with which the child is often pestered and nagged.

A HIGH SCHOOL BIBLIOGRAPHY OF THE QUARTERLY JOURNAL

COMPILED BY THE EDITOR

AMONG the many high school and preparatory school teachers who have recently become readers of THE QUARTERLY JOURNAL there must be some who have never had the opportunity to examine the back numbers. Some of the earliest numbers are out of print, but the majority are still available. Complete files, unfortunately, are not very numerous, but those that do exist are rather widely distributed; and most of them are in college or departmental libraries where they may be seen by responsible persons, or in the hands

of pioneers in speech education willing and eager to spread the knowledge of the NATIONAL ASSOCIATION and the JOURNAL. The material in the back numbers is not, therefore, hopelessly inaccessible to anybody energetic enough to go after it.

It has been suggested that if our new readers were in a position to know what has been published in our columns they would be more interested in following it up. The purpose of this compilation is to test that theory. Since the majority of our newest readers are high school teachers the experiment is first addressed to them. The selected bibliography here presented includes only those items which, in the judgment of the compiler, have special interest for teachers or administrators in the secondary schools. The total volume of such material is fairly large—larger, in truth, than the compiler anticipated when he undertook the task. But a much larger volume of material has been excluded, including a great deal that is of general interest to all teachers of speech, whether in secondary schools or universities.

Limitation of space forbids cross-referencing, and each item will be found listed only once. For that reason there are obvious crudities in the classification, and articles will be found listed in one group that might just as well have appeared in another.

References are given by month and year instead of volume and page, as being less confusing to persons not already familiar with the files. Volume I was published in 1915 and Volume X in 1924, so the reader may readily figure out the volume number if he wants it.

I. CURRICULUM

The following articles treat in some general way of the organization of high school courses and departments of speech education:

Report of the Committee on High School Courses.....February 1921
Report of the Committee on High School Courses.....February 1922
A Survey of Speech Training in the High Schools of the United States (R. E. Williams) .....June 1922
Report of the Syllabus Committee (A. M. Drummond).....April 1925
(These four items, in conjunction with the recently published "Course of Study for Secondary Schools," give a birdseye view of the activities of the Association in fostering high school organization).
Oral Expression in Secondary Schools (Dept. of Education Bulletin) (An interesting glance at past history).....July 1917

High School Problems (R. E. Chapel)----------April 1921
An Ideal High School Course in Speech (Lousene Rousseau)---April 1924
The Proper Emphasis of Speech Education in the High School (Ina Perego)----------April 1924
Combining Oral English and Other English in the High School (Gertrude M. Woodcock)----------February 1923
Speech Training in Hunter College High School (Alma M. Bullowa)----------February 1920
Oral Expression in Seattle High School (Laura G. Whitmire)----------November 1921
The Dallas Plan (Elizabeth W. Baker)----------June 1923

II. COLLEGE ENTRANCE CREDIT

The question of college entrance credit is closely associated with the problem of curriculum building in high school. The following items record the ASSOCIATION'S efforts in that direction:

College Entrance Credit in Speech (J. Walter Reeves)-----February 1920
Report of the Committee on College Entrance Credit------February 1921
Report of the Committee on College Entrance Credit ---------April 1922
Report of the Committee on College Entrance Credit------February 1923

III. AIMS AND STANDARDS

The following articles deal principally with aims and standards in high school speech courses, although one or two of them were written as much for colleges as for high schools. Some of them treat also of method.

Aims and Standards in Speech Education (J. M. O'Neill)----October 1918
Speech Training in Public High Schools (C. A. Dawson)----January 1916
Character Building Through Speech Education in the High School (W. Palmer Smith)----------February 1923
Training in the Technique of Speech in the High School (Bertha Forbes Herring)----------January 1918
A Speech Course in Oral Expression for High Schools (Bertha Forbes Herring)----------April 1917
Unity of Effort in Speech Education (Alice J. Jenkins)--------May 1919
Education Through Reading and Declamation (Gertrude E. Johnson)----------February 1920
Speech Training Through Acting, Reading, and Declamation (Rollo A. Tallcott)----------February 1925
The Faith Cure in Public Speaking (A. T. Robinson)-------October 1915
Personal Expression in the High School (E. E. Dodd)------January 1918

IV. ORAL ENGLISH

This title overlaps several of the others, but the following items seem most likely to interest teachers in those schools where "Oral English" is taught and "Speech" is not.

Oral English in the High School (R. L. Lyman)----------October 1915
Oral English in the High School (Mrs. Mary H. Dowd)-----January 1917
Assignments in Beginning Oral English (Elizabeth T. Coleman)----------November 1922
The Course of Study for Oral English for Hunter College High School (Alma M. Bullowa)----------November 1922
The Teaching of Oral English in the Ely High School (Josephine Tiegan)----------November 1923
The Function of the Teacher's Taste in Oral English (Lily C. Osmer)----------November 1923
Fostering Oral English (A. M. Harris)----------April 1925

V. ORAL READING AND INTERPRETATION

The first item in the following group is a direct challenge to some of our educational faddists, and should be read by every teacher of speech. The second is a pronouncement of fundamental principle in interpretative reading. The everlasting discussion of interpretation versus impersonation is represented by a number of items. Several of the others suggest useful classroom methods.

Oral Reading as an Intelligence Test (Algernon Tassin)------June 1925
One Imperative Plus (Ralph B. Dennis)----------June 1922
Artistic Interpretation (Paul M. Pearson)----------July 1916
Vocal Interpretation of Literature in the High Schools (Bertha Forbes Herring)----------November 1920
Teaching Interpretation (Maud May Babcock)----------July 1915
Impersonation versus Interpretation (Maud May Babcock) October 1916
Interpretative versus Impersonative Presentation (Maud May Babcock) ----------January 1916
The Place for Personation (Rollo A. Tallcott)----------April 1916
How to Stimulate the Imagination in Intepretative Reading (C. M. Newcombe)----------March 1918
Preparing Literary Material for Public Utterance (J. S. Gaylord) ----------April 1915
The Reading-Telling Method in Teaching Spoken English (Alma M. Bullowa)----------February 1922

VI. DRAMATICS

Because of the wide acceptance of dramatics as a part of high school work the following group of items is made a little more inclusive than some of the others; it does not include all the material

on dramatics in THE JOURNAL, or half of it, but it does include several items as helpful to the college or little theatre producer as to the high school teacher.

The Educational Function of High School Dramatics (Clarence D. Thorpe)---April 1924
A High School Course in Dramatic Art (Grace Stivers)---October 1918
The Dramatic Class versus the Dramatic Club (Nathaniel E. Reeid)---February 1926
Educational Dramatics (John Dolman, Jr.)---April 1921
Educational Dramatics (Forum letter in discussion of the preceding article, by R. C. Hunter)---June 1924
The Class Play (Laura G. Whitmire)---April 1921
The Relation of the Audience to the Drama (D. C. Stuart)---July 1916
Dramatic Technique for Amateur Directors (Laura G. Whitmire)---February 1925
Color Mixture in Stage Lighting (Edward C. Mabie)---February 1925
The One-Act Play in High School Dramatics (Alma M. Bullowa)---October 1919
Fifty One-Act Plays (Descriptive list by A. M. Drummond) October 1915
The Choice of Plays (A. M. Drummond)---April 1916
Fifty More One-Act Plays for School and College Amateurs (A. M. Drummond)---March 1918
One-Act Plays for Schools and Colleges (A. M. Drummond)---October 1918
High School Plays in New York City (Descriptive List, by Rachel L. Dithridge)---October 1915
High School Plays in Iowa (List, by G. N. Merry)---July 1916
Bibliography of Religious Plays (Mary P. Carney)---November 1922
Amateur Values in Pageantry (Frederick H. Koch)---October 1915
Pageant Technique (Jack R. Crawford)---February 1920

VII. PANTOMIME

Pantomimic action is here discussed in its relation to education in general and speech education in particular.

Modern Attention to Pantomimic Expression (Anne T. Renshaw)---February 1921
Pantomime—Its Use in the High School (Alma M. Bullowa)---June 1921
Pantomime—Its Value in Speech Education (Alma M. Bullowa)---February 1924
The Place of Pantomime in the School Curriculum (W. H. Bridge)---November 1915

VIII. SPEECH CORRECTION

To list the many articles and discussions that have appeared in THE QUARTERLY JOURNAL on the correction of speech defects would take several pages. We pick out just four items of imme-

diate interest to the beginner—but without endorsing them in any way. Any teacher who will be called upon to do actual speech correction should go systematically through the files and read every article on the subject. There is more difference of opinion on this subject than on any other in our field, and more danger of actual harm to the student through ignorance on the part of the teacher.

A Workable Bibliography for the Beginner in Speech Correction (Smiley Blanton)----------February 1924
Speech Correction for Secondary Schools (W. R. Connor)------April 1921
Practical Speech Measurements (Sara M. Stinchfield)-----February 1923
A Case History Outline for Diagnosis of Speech Defects (University of Wisconsin)----------February 1926

IX. ARGUMENTATION AND DEBATE

The columns of back numbers are crowded with discussions and controversies about debating, and more recently about argumentation. The first item on the following list will suggest the trend of much of this. The other items are those that have some particular relation to the high school situation as such.

Symposium on Debate and Discussion—several articles by different authors----------November 1924
Argumentation and Debate in High Schools (Andrew T. Weaver)----------March 1918
Debating for Every Pupil (in the Los Angeles High Schools) (I. D. Perry)----------April 1925
Debate Coaching in High School (Ruth E. Huston--)---------April 1924
The Modern High School Debating Society (Ruth E. Huston)--April 1925
The Interschool Forensic Contest (A. T. Weaver)----------April 1916
Briefs—Does their Distribution Produce More Good Than Harm? (Albert Mason Harris)----------July 1915
Interscholastic Debates in Relation to Political Opinion (J. L. Highsaw)----------October 1916

X. EDITORIALS

The following items bear directly upon the high school problems. Many other editorials bear upon them indirectly.

The Secondary School Syllabus ----------April 1925
Our High School Constituency----------April 1924
College Entrance Credit----------April 1924
Buying Debates ----------January 1919
April and June----------April 1925
Appeal of the QUARTERLY JOURNAL----------February 1926
The National Association and Better Speech Week--------November 1921

XI. BOOK REVIEWS

Since any book in the field is of possible interest to the earnest high school teacher it has been very difficult to limit the following list. Included are (1) reviews of high school texts, (2) reviews of a few standard texts so widely known and used that no teacher of speech can afford not to know them; (3) reviews of a few brief, simple texts, not intended for high school use, but of possible use nevertheless; and (4) reviews of miscellaneous books other than texts, of probable interest to high school teachers. The items are listed alphabetically by authors' names, and the names of the reviewers are omitted. Each review will be found in the column headed "New Books" in the issue mentioned by month and year. A few important books are of course not mentioned because they have not been reviewed in THE JOURNAL.

Arnold, J. H. The Debater's Guide----June 1924
Bassett, L. E. A Handbook of Oral Reading----April 1917
Beegle and Crawford. Community Drama and Pageantry---January 1917
Birmingham and Krapp. First Lessons in Speech Improvement----February 1923
Blanton, S. and M. G. Training for Children: the Hygiene of Speech----April 1920
Bolenius, Emma M. The Teaching of Oral English----January 1916
Brewer, J. M. Oral English----April 1916
Cather, Katherine D. Educating by Story Telling----May 1919
Chalmers, Helena. The Art of Make-Up----June 1925
Covington, H. F. The Fundamentals of Debate----March 1919
Dolman, John, Jr. A Handbook of Public Speaking----June 1923
Drummond, A. M. (Ed) A Course of Study in Speech Training and Public Speaking for Secondary Schools (Committee Report for the National Association)----February 1926
Drummond, A. M. Play Production for the Country Theatre----November 1924
Drummond and Hunt. Persistent Questions in Public Discussion----November 1924
Fry, Emma S. Educational Dramatics----February 1922
Grimball and Wells. Costuming a Play----April 1925
Hilliard, McCormick, and Oglebay. Amateur and Educational Dramatics----May 1918
Johnson, Gertrude E. Choosing a Play----October 1918
Johnson, Gertrude. Choosing a Play (Revised)----April 1921
Johnson, Gertrude. Dialects for Oral Interpretation----November 1922
Johnson, Gertrude. Modern Literature for Oral Interpretation----February 1921
Kleiser, Grenville. Complete Guide to Public Speaking----July 1916

Krapp, G. P. The Pronunciation of Standard English in America May 1919
Lewis, C. L. A Handbook of American Speech----------July 1916
Merry, Glenn N. (Ed) Better Speech Year; a Bulletin of Speech Education for Teachers in Secondary Schools (pub. by the Joint Committee)----------November 1925
Mitchell, Roy. Shakespeare for Community Players------November 1920
Mosher, J. A. The Effective Speaking Voice----------November 1921
O'Neill, James M. A Manual of Debate and Oral Discussion February 1921
O'Neill, J. M. Models of Speech Composition----------April 1922
O'Neill, J. M., Modern Short Speeches----------June 1924
O'Neill, Laycock and Scales. Argumentation and Debate October 1917
Price, Olive M. Short Plays from American History and Literature ----------November 1925
Reeves, J. Walter. Fundamentals of Argumentation and Debate ----------February 1922
Robbins, E. C. The High School Debate Book----------January 1916
Robinson, Frederic B. Effective Public Speaking----------October 1915
Scott, J. R. The Technique of the Speaking Voice----------July 1915
Shaw, W. C. The Art of Debate----------April 1923
Shurter, E. B. Oral English and Public Speaking for Secondary Schools ----------January 1919
Shurter and Watkins. School Poetry for Oral Expression February 1926
St. John and Noonan. Landmarks of Liberty----------June 1924
Stone and Garrison. Essentials of Argument----------October 1916
Taylor, E. Practical Stage Directing for Amateurs----------April 1916
Wallace and O'Neill. Purposive Writing and Speaking-----February 1926
Winans, James A. Public Speaking----------April 1916
Woolbert, C. H. The Fundamentals of Speech----------November 1920
Woolbert and Weaver. Better Speech----------April 1923

XI. REVIEWS OF ARTICLES IN THE PERIODICALS

Hundreds of interesting articles are listed, and many reviewed in the columns of THE JOURNAL. We pick out just a few items on which the reviews themselves are interesting.

Coffman, G. P. A New Plan for High School Debating--------April 1917
Gaylord, J. S. Chief Theories of Speech Training----------April 1925
Johnson, Gertrude. Problems in the Present Conduct of Declamatory Contests----------June 1920
Little, R. C. Debating in the High School----------March 1918
Perego, Ina. The Little Theatre in the High School---------October 1916
Stratton, Clarence. The New Emphasis of Oral English------October 1917
Tibbetts, G. C. Better High School Plays----------March 1918
Why Candidates for Officers' Commissions Were Rejected. (Symposium by army officers and educators in the Army and Navy Journal----------October 1917

XII. MISCELLANEOUS

A few items of obvious interest to high school teachers did not seem to fit under any of the preceding headings. Here they are:

A Bibliography of Speech Education in Secondary Schools (E. H. Wilds)----------March 1918
Americanization Through Speech in the High Schools (W. Palmer Smith)----------November 1921
Speaking and Writing—A Study of Differences (C. H. Woolbert)----------June 1922
A Program of Speech Education for the Elementary Schools. (Clara B. Stoddard)----------April 1925
Teacher Training (Forum letter by Henrietta Prentiss)----February 1926
At The Summer Session (Catherine L. Fields)----------April 1925
Vocabulary Building (Bromley Smith)----------May 1919
Is There a Speaker's Position? (F. Abbott)----------July 1915
Story Telling in High Schools (Bertha Forbes Herring)-----January 1917
A Bibliography of Stories for the Classroom (Eva Richardson)----------February 1922
A Practical High School Speaking Contest (E. H. Wilds)------April 1917
The National Oratorical Contest (Forum letter by J. M. O'Neill)----------November 1925

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The compiler will be more than glad to receive corrections and addenda to the above bibliography; also reports on its usefulness, and suggestions as to the desirability of similar bibliographies in other fields. It does seem to him that any high school teacher reading over these titles for the first time should feel a little appalled at what he has missed.

PATHOLOGY AND REEDUCATION OF SPEECH DISORDERS

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I. Pathology of Speech Disorders.

The word pathology, as used here, will mean the abnormalities of speech as shown in the various systems, physiologic, psychologic, and mental for stuttering, and the organic, neurologic, and negligent for stammering.

In order to avoid confusing stuttering with other forms of speech defect, it will be necessary to adopt a differentiation of the several groups of defects, such as Fletcher proposes on Chart I:

CHART I

"1. That class of speech defects resulting from disease or lesions in those portions of the brain that have to do with the function of speech, known as Aphasia.

2. That class of speech defects designated as stammering (which we understand to mean mispronunciation). The stammerer, unlike the stutterer, can always speak, but his speech is incorrect (as articulated).

3. That class of speech defects designated as stuttering. This group is distinguished from the foregoing types mainly by its intermittent character. Stuttering may be called a temporarily appearing inability to begin the pronunciation of a word or syllable. The capacity of the stutterer to speak seems to be related to certain mental attitudes or states of mind. It is this characteristic that gives the subject its psychological interest."

The words "stuttering" and "stammering" have grown up among us because of their acceptance as synonymous terms, and have caused a great deal of confusion because of the attempted explanations of them, no two being alike. May we understand, then, with Fletcher, whose psychological theses upon the subject of stuttering are accepted among scientists as the most authentic as well as the most painstaking investigations, that the translation of the two German words "stottern" and "stammeln" (whose acoustic similarity accounts for both terms being used for variations of the same defect) be literally accepted as "to stutter" and "to mispronounce." The term "stammering" will thus represent the various disturbances of pronunciation as noted in the table of Chart II:

*Read at the New York Convention, December, 1925.

CHART II

German: Stammeln=English: To Mispronounce
German: Stottern=English: To Stutter

Stuttering

Difficult Speech

1. Peculiarities of Speech:
   a. Spasmodic contraction of lips, tongue, etc.
   b. Mouth wide open, producing ah, ah, ah, etc.
   c. Unable to speak at all.
   d. Unable to speak certain words.
   e. Unable to speak when suddenly spoken to.
   f. Unable to telephone.
   g. Unable to introduce.
   h. Embarrassment. Shame.
   i. Self consciousness.
   j. Mental haste (cluttering).
2. Causes:
   a. Nervous Shock from:
      1. Severe falls.
      2. Ghost stories.
      3. Practical jokes.
      4. Surgical operations.
   b. Intense fear.
   c. General overanxiety or psychoneurosis.
   d. Mental contagion (Imitation, parents, friends, deaf mutes).
   e. After whooping cough and other children's diseases (exhaustion).
   f. Spastic infantile paralysis (difficulty in using muscles of speech).
   g. Neuropathic condition.
   h. Nervous exhaustion.
   i. Left handedness.
   j. Speech conflict.

Stammering

Mispronunciation

1. Lisping
   a. Organic.
   b. Neurotic.
   c. Negligent.
2. Negligent Speech:
   a. Colloquialisms.
   b. Illiteracy
   c. Environment.
   d. Carelessness.
   e. Inaccurate conceptions.
   f. Defective hearing.
   g. Foreign accent.
3. Organic Defects:
   a. Cleft palate.
   b. Hare lip.
   c. Jaw deformities.
   d. High palatal arch.
   e. Fallen arch.
   f. Hemiatrophy of Tongue.
   g. Deviated Septum.
   h. Tongue tie.

CHART III

Symptoms of Stuttering.

1. Cramps or spasms of speech muscles.
   a. Abdominal cramps, always.
   b. Expulsion of breath before breathing.
   c. Continual irregularities of breathing during speech.
2. Laryngal cramps.
   a. Muscles become tense and fixed.
   b. Tone becomes monotonous, hard, and often husky.
3. Cramps and spasms of muscles of enunciation.
   a. Lips pressed too tightly together—short or long time; or will open and shut, producing a series (P, B, M) of sounds.
   b. Tongue pressed too tightly against hard palate (T, D, N).
   c. All sounds may be similarly affected.
4. Contraction of muscles not ordinarily used in speech. Example: twist head; screw up eyes; contort whole body; grimaces; tongue stuck out between lips; grunting; whimpering.
5. Over-tenseness or hypertonicity of all muscles involved in speech (psychic).
6. Starters: 'er, well, now, why," etc.
   a. Inarticulated but complicated grunt.
   b. Repetition of starters.
7. Excessive rapidity of speech.
   a. Mental haste.
   b. Nervous anxiety.
8. Lack of confidence in ability to speak well. Fear; watching too far ahead for words he cannot say; nervous prostration; fear of being ridiculous; mental flurry; hesitation in thought; increased sensitiveness; sadness; bravado.

According to Gutzmann temperamental disturbances account for the many speech anomalies, while Hudson Makuen, in agreeing with most writers upon the subject of stuttering who believe that there is usually a predisposition on the part of the patient who stutters, aside from the exciting cause, also states that the most important factor in the etiology of stuttering is heredity, and this notwithstanding the fact that stuttering is an acquired affection in the sense that speech itself is an acquired faculty. Kenyon says:

"In all the multitudinous efforts to solve the etiology of this distressing disorder, no direct effort has been made in this connection, as far as the author knows, to analyze either the physiologic difficulties involved in speech *development*, or the bearing on the problem of the psychology of the speech developing child, and yet certainly in more than 95% of the cases of stuttering developmental processes of the speech development period involve gaining control of the complex speech function. The psy-

cho-physical developmental processes of the speech development period, involve not only the creation of new thought processes and of language for their expression, but also coincidentally the acquirement of a knowledge of and a skill in using the peripheral physical apparatus for the expression of these new thoughts in words."

Authors like Schrank, Blume, Liebmann, Schmalz, Merkl, Wineken, Coen, Berkhan, Freud, Steckel, Hoepfner, Froeschel, Nadoleczny, Kraepelin, Scripture, Bluemel, Browning, Swift, Hunt, Jelliffe, White, Alfred Adler, Thorndyke and Woodward, offer many other valuable theories concerning the etiological factors of stuttering and much of our endeavors in the reëducation of the stutterer is founded upon their investigations.

The many symptoms of stuttering show at once the individual character that the reëducational methods must adopt. Prof. Leibmann's successful methods are the foundation of a great many of the more modern attempts to systematize a method to work upon, but the reëducation of stutterers is still in a chaotic condition; the work, where it includes drill on particular letter (sound) positions, being, as Smiley Blanton remarks, actually pernicious. The less the stutterer thinks of his speech the better. By the aforesaid method and others of the same character, such as physical distractions, noise and more noise from the already too tense vocal cords, etc., etc., treatment is usually aimed at the symptom itself, and where relief is given to that, the underlying temperamental disability is left untouched. Our medical authorities feel that the treatment of stuttering is most distinctly a medical problem and that neuro-psychiatric training is necessary for these patients, while the psychologists point out the necessity of psychological training.

Stuttering is to be differentiated from other speech defects, first on the ground of its intermittent character, second, by reason of the fact that it is not often associated with organic lesions, and third, by reason of the fact that it is conditioned on certain states of mind in the form of emotions, feelings, attitudes and ideas. Thus these various symptoms of the stutterer may be divided into three general headings: first, physiological, second, psychophysical, and third, mental.

Dr. Smiley Blanton, in "The Medical Significance of the Disorders of Speech," points out that the speech area has not been demonstrated in the brain at birth, and the development of speech is not inevitable. An intact auditory apparatus, the presence of in-

telligence, and the intact nervous and muscle system are required for its proper development, plus certain emotional and social demands and situations, under the stimulus of which it is organized. In speech disorders there are early and invaluable symptoms of anomalies of intellectual and emotional growth, as well as organic difficulties of the nervous system. A fundamental weakness in the motor mechanism is usually looked for in the stutterer, but his stuttering depends not only upon the degree of the weakness in the mechanism, but also upon the ability of the individual to protect this mechanism from undue strain.

These facts are well to be kept in mind when the physician merely evades the question of the parent concerning the correction of the child's disturbance by saying that he will "grow out of it," for two conclusions are inevitable; first, that stuttering is a mental defect, and, second, that the treatment of it must be both medical and psychological, thus making the primary method of reëducation largely disciplinary.

Authorities on the subject of stuttering have had much to say regarding the stutterer's mental state. All are agreed that the psychology of the stutterer differs in many respects from that of the person without a speech difficulty. One reads that the stutterer suffers from fear of speaking, from self-consciousness, embarrassment, fear of ridicule, etc., or that the stutterer's mental outlook is distorted and hampered by an intense anxiety to impress his meaning upon the hearer, or that the stutterer is shy, timid, and so ill at ease in social contacts that his thoughts become confused and he cannot express himself clearly. Some other authorities contend that the stutterer's mental processes fail to function properly because of a weakness or failure of the speech imagery, notably the auditory images necessary for the translation of the idea, or thought-image, into articulated vocalization.

Since the advent of the Freudian psychology, there have been many ingenious theories advanced to account for the phenomena encountered in the stutterer's reactions. According to the newer psychology, the stutterer suffers from repressions, complexes, homosexual trends, auto-erotism, etc., and stuttering has been characterized as everything from an anxiety neurosis to samatic paranoia. The difficult speech is held to be the distorted expression of a conflict between unconscious, antisocial infantile desires and the

herd-instinct or the prevailing trend toward conformity with the social mode.

The work of Adler, however, has brought forth a theory which appears to fit better the stutterer's case. According to this theory, the difficult speech is due to a conflict within the stutterer's psyche between an intolerable feeling of inferiority and that great primal impulse of life which Bergson termed the "elan vital" and Nietzsche characterized as the "will to power." This conflict gives rise to emotions which more or less interfere with the smooth functioning of the delicately adjusted train of motor enervations necessary to the production of speech. The reactions envisaged in this theory may be observed in the average non-stutterer, as for instance, when a person becomes enraged at an insult or is placed in an embarrassing situation he may for the moment hesitate, flounder in his speech and actually stutter.

Many of the prevailing theories may be substantiated or refuted by individuals who have intelligently studied their own reasons for stuttering and drawn their conclusions from their own experiences. A general conclusion leads to the belief that the early difficulty with speech was physiological and neurological (thus agreeing with Kenyon and Blanton) rather than psychological, and that the neurotic or hysterical tendencies were the result of the struggles against the physical handicap and the sufferings of a highly sensitive nature exposed to ridicule.

From the observation of children it has been noted that many have great difficulty in learning to talk, that is by their slowness in mastering the intricacies of the many delicate adjustments necessary to produce all the sounds of the language. Suppose these children were of a hypersensitive disposition and that they were placed in an environment calculated to arouse intense emotion in connection with speech so that their attention had to be directed to speech and they became painfully conscious of their deficiency. Is it not very likely that such children would quickly develop the mental hazards and handicaps which are the inevitable concomitants of stuttering? This might be a common-sense and practical way of accounting for the disturbance and the unraveling of complexes or the discussion of theories cannot lead to any other conclusion.

The subject must be considered from the mechanical and physical side at the same time as the mental. Speech cannot be considered as solely a mental or solely a physical process, but the train

of mental imagery, succession of motor enervations and muscular movements must be considered as a whole, if any intelligent conception of the difficulty is to be attained.

The treatment of stuttering by psychoanalysis has resulted in the formulation of a number of new theories regarding the origin and development of the malady. The stutterer's symptoms, his physiological and psychological reactions, appear to fit in admirably with the various theories of the psychoanalysts, and some stutterers can always be found to provide perfect illustration and proof conclusive of any of the more advanced psychoanalytical interpretations. However, the fact that psychoanalytical treatment of stuttering has not met with any great degree of success should warn us to look further for the true explanation of the difficulty.

That the stutterer's difficulty lies largely within the domain of psychology is apparent. It would be interesting and probably enlightening to approach a hundred or a thousand persons picked at random upon the streets and ask their ideas about the cause of the stutterer's difficulty. It is quite probable the concensus of opinion would be that the trouble is a form of nervousness. Inquiry as to the exact meaning of the term "nervousness" to the lay mind would undoubtedly show that the average person pictures it as a state of excitement, mental haste and instability, apprehension, lack of poise and control—in short, an emotional state. This view is supported by the fact that the most frequent advice the stutterer receives from kindly disposed strangers is "take it easy," "don't get excited," "don't be afraid of me," or something of the kind.

One of the most puzzling phenomena of stuttering is that the sufferer is actually capable of speaking perfectly every word in the language. He can sing, speak in concert with others, and sometimes read aloud or recite poetry, without any difficulty, but when he has to speak for himself he straightway begins to stutter. The degree of difficulty is greatly influenced by the circumstances under which he has to talk, i. e., the person to whom he is speaking, the subject of conversation, the physical and social surroundings, etc. He may speak freely with members of his family and stutter with strangers, or vice versa. He may talk well over the telephone and stutter in ordinary conversation, or he may not be able to talk over the telephone at all. Indeed, the variety of such apparently incomprehensible idiosyncracies is practically unlimited. Most stutterers can shut themselves into a room alone and talk, read aloud, recite

and declaim with the utmost freedom, but the introduction of an auditor will cause them to stutter; or even if they become aware that someone can overhear them (although not actually present in the room) they cannot speak freely.

These phenomena are generally explained on the ground that the stutterer becomes self-conscious, but the term "self-conscious" is quite vague and may be interpreted in a great many ways. It may be stated, however, that the stutterer has most difficulty when the circumstances cause him to become most conscious of his speech, i. e., when his attention is diverted from what he is saying to the mechanism of speech, and his emotions are aroused by the train of painful associations connected with his speech.

Without going into a technical discussion of the matter, it must become apparent after a moment's reflection that the stutterer's associations with speech are of an unpleasant nature, to say the least. He has stuttered upon certain words and in certain circumstances so frequently and constantly that the idea of speaking is quite naturally associated with thoughts of stuttering.

The fact that the stuttering is only in evidence when the stutterer is speaking to someone would seem to indicate that the difficulty is due to some lack of adjustment to the social environment, and therefore of a purely psychological nature. However, the attempts to explain the malady from the standpoint of psychology alone seem to have fallen short of the true statement of the case. The theories of the Freudians, while they throw a great deal of light upon the inner meaning of many of the stutterer's reactions, do not form a satisfactory and lucid account of the genesis and development of the stutterer's apparent lack of control of his vocal mechanism.

Thus, of all the theories recently advanced in the field of analytical psychology, that of Adler seems most accurately stated. Adler's work represents a divergence from Freud's original statement of fundamentals and as before said embraces the essential truths of life as determined by Bergson, Nietzsche and others, and although at first bitterly protested by the disciples of Freud, has gained considerable support among psychiatrists of today. It is not within the scope of this paper to deal with the points of similarity and conflict between the precepts of Freud and the later developments of Adler's work. A brief outline of the fundamental principles of the latter should be sufficient for the purpose of determining its application to the stutterer's case.

According to Adler the unstable emotional states met with in the various forms of neurasthenia, hysteria, and the neuroses, are due to a more or less unconscious protest against and an attempt at compensation for a deep-seated feeling of inferiority. However, there is but little similarity between the findings of Adler and the current popular concept of an "inferiority complex," which seems to be based upon the assumption that certain individuals suffer from a conviction of their inability to succeed in life, a sense of inadequacy and lack of personal force. Quite the contrary, Adler found the real cause of the trouble is a protest against such a sense of inferiority, and exaggerated compensatory reactions.

The production of normal speech requires but slight expenditure of energy. A person may be too weak to hold up the head or to lift the hand but still be able to speak clearly and distinctly. The stutterer will expend enough energy in the production of a short sentence to serve the normal speaker for the shouting of a long speech. The excessive force which the stutterer exerts in trying to operate his speech mechanism by conscious direction cannot find employment in the process of speaking and it "spills over" into other channels, causing a varied assortment of spasmodic muscular movements. This effect of over-innervation is similar to that which causes a child to scowl, chew his tongue and twist his legs into knots while laboring over his copybook, except that in the latter case the accompanying movements do not "jam" the machinery, as in the case of the spasmodic contractions in stuttering.

It is quite easy to understand how a child who finds that his speech will not obey his commands becomes panic-stricken and redoubles his efforts to compel the words to come out like the words of others. Meeting with no success in his attempts to overcome an impediment which he cannot understand, he realizes that he is doomed to suffer a severe handicap. In other words, he develops a feeling of inferiority in regard to his speech, a deep-seated conviction which enters into and determines the formation of his whole character. Every time he attempts to speak he is confronted by thoughts of his previous failures and disgraces and is disturbed by all the accompanying emotional reactions.

Of course there can be no strictly standardized catalog of types, as the factors determining the particular disturbing reactions vary widely in individuals with the same superficial symptoms, and no two individuals will be found who will be subjected to exactly the

same environmental influences. It is useful, however, to roughly divide these cases into two great classes: First, there is the aggressive type, those who have unconsciously chosen to win their way through life by bluffing and bludgeoning, seeking to put themselves forward by sheer personal force; and, Second, there is the passive type, those who have conceded that the battle is really too much for them and confine their efforts to winning allies, getting others to act for them, attaining their ends by indirect means.

Some of the organic defects of the nasal and oral cavities, remedial through operative measures or orthodontistry, are often responsible for many of the defects of speech that are met with in every day life and which if left unobserved or unattended to, may be the cause of severe speech handicaps in life, both in the teaching profession and in business. Inspection of the speech mechanism discloses the following organic determinants of speech defects:

Nasal Cavity	*Oral Cavity*
Deviated Septum	Hare lip
Nasal Polypii	Labial Trauma
Hanging Turbinates	Labial Paralysis
Adenoids	Dental Obtrusion
Nasal catarrh	Dental Intrusion
	Edentulations
	Undershot Jaw
	Overshot Jaw
	Open Bite
	Cleft Palate
	High Palatal Arch
	Velar Insufficiencies
	Velar Paralysis
	Lingual Paralysis
	Tongue Tie
	Tonsils

Aphasia is defined as a loss or modification of the ability to change concepts into words in spite of the integrity of the speech machinery. It is also a loss of the ability to understand the audible word in spite of the fact that hearing ability may be present. Reading, writing, and writing from dictation are involved. Copying may be impossible. Motor aphasia is the failure to express ideas. Sensory aphasia is the failure to receive impressions and transmit them first into idea and then express them.

Aphasics present the following symptoms:

1. An almost total absence of speech, retaining the use of one or two meaningless words, or of jargon.

2. A plentiful supply of words, used wrongly and without meaning (verbal amnesia and paraphasia).

3. He may be able to repeat a sentence, copy writing or print in his own hand writing, but be unable to give expression to his own thoughts. He may not understand the words to which he gives expression (echolalia).

4. The patient may be able to carry out written or oral commands and still be unable to give expression to those commands.

On the side of perception (agnosia):

5. He may be able to understand what he hears and be able to write but unable to read, even what he has just written (alexia), or the reverse.

6. He may have lost the ability to recognize numerals and objects with which he is otherwise familiar (asymbolia). We may include here the inability to recognize colors (achromatopsia) to which he can nevertheless point when they are named; similarly he may be unable to recognize the size or shape of objects by handling them (asterognosis) when he is perfectly aware of their nature when presented in another way.

Not all of these difficulties, to be sure, properly fall in the category of aphasia, but they are very near akin and we have cited them as necessary to a correct intepretation of the facts.

The usual interpretation has been that each of these several functions was centrally dependent upon a particular group of images, which, when they have failed, resulted in such anomalies as those we have just given. It is supposed, let us say, that we have types of minds depending largely upon the types or relative efficiency of this or that kind of imagery, the latter depending in turn upon the relative efficiency of the corresponding brain centers. Thus a person with a well developed auditory center will have a good memory for impressions received through the sense of hearing. He will recall auditory images with greater facility than a person whose auditory center is not so well developed. A person whose visual center is especially well developed will be more readily receptive to impressions received through a sense of sight. His reading consists in permitting his mind to get impressions of the words through the sense of sight. Still another type is the motor type of mind. This person's memory is best for muscular activity. Some authors go so far as to say that the part of all experience retained is the kinæsthetic (Ribot: *Le Vie Inconsciente et les Mouvements*—Paris 1914); others that no thought is carried on without some sort of muscular innervation (Washburn: *Move-*

ment and Mental Imagery). The theory is that this type of mind remembers in terms of muscular coördination and feelings.

We may distinguish between an exterior and an interior speech. Observation has led us to believe that in most cases of aphasia inner speech is intact, as demonstrated by the fact that the person can write; nor is his auditory imagery lacking, for he can understand what is said to him. When in such cases the patient cannot speak we must seek another explanation of the difficulty. In the majority of cases of aphasia the imagery is not absent. The source of the difficulty here is the absence of the ability to order the imagery, that is, voluntarily, to result in external speech. The fact that he can understand is explained when it is remembered that in reading or listening to another this sequence is ordered for him.

As regards an analysis of aphasia, it is evident that a classification based upon loss of imagery is necessarily imperfect. The first distinction to be made is between motor and sensory aphasia. The former can always be distinguished from the latter by the patient's ability to write. Motor aphasia may present an almost total absence of words or a copious vocabulary incorrectly used. Sensory aphasia, apart from the varieties we have already noted, may present a situation where the patient is able to comprehend ideas already formulated for him but which he cannot voluntarily construct; or he may be able to present ideas which he fails to comprehend when they are presented to him. A rule which has held good in all my experiences is that the more complex and voluntary parts of speech suffer first, the more automatic being the last affected.

The type of lesion that may cause an aphasia is usually circulatory, and, therefore, apopletic. It is only rarely due to the presence of a new growth, to abscess, or to softening. This probably accounts for the fact that many attacks of aphasia are sudden in appearance and many times are only of short duration. The most potent causes are, of course, organic in nature, the condition often resulting from a state of low vitality due to severe nervous stress or overwork.

The term *aphonia* used in medicine is meant to signify a more or less complete loss of voice. It is distinct from mutism, in which it is impossible to form articulate sounds, and in most cases the voice is not entirely lost. The voice is essentially pro-

duced by three agents: viz. 1, the expiration of air, 2, the opening of the glottis, and 3, the tension of the vocal cords; and hence anything interfering with the expiration or with the function of the glottis or the vocal cords may cause aphonia. Thus it may result from paralysis of the respiratory muscles, or from pneumonia; or it may be caused by diseases of the larynx, or by pressure upon the larynx of any kind of morbid growth, or it may be traced to some functional or organic disturbance of the vocal cords. Aphonia may often be traced to compression of the recurrent or inferior laryngeal nerve, not infrequently caused by aneurism, abscess or tumor. A wound or contusion of the pheumogastric nerve, or one of the recurrent branches, will cause aphonia, or more commonly, extreme hoarseness from paralysis of the laryngeal muscles on one side. Aphonia is moreover very commonly associated with hysteria. The causes may be hysteria, paralysis of the vocal cords, paralysis of the muscles of the larynx, or tumor of the larynx.

[Note: The second part of this paper, on "Reëducation of Speech Disorders," will appear in the June number.]

THE ACTING OF SHYLOCK

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THE productions of *Hamlet*, in England and America, in modern costume, have revived again the discussions as to the justification and the propriety of taking such liberties with Shakespeare's plays. Again we hear the slogan: "historical accuracy" and "what Shakespeare intended." When we consider how exceedingly scanty are the records of the actual methods of production on the Elizabethan stage, we see the improbability of attaining historical accuracy, even if desired. And, apparently, we haven't desired it, for there has been a marked evolution in the staging of the Master's plays for three centuries. This is true, likewise, of the interpretation of the characters in those plays. We know very little of how Richard Burbage, in Shakespeare's own company, played Hamlet, but it is not a very hazardous guess to state that

his interpretation differed from that of Edwin Booth, Henry Irving, Walter Hampden, or Basil Sydney. Actors are people of their own times, living the life, thinking the thoughts, sharing the emotions, and reflecting the spirit of the age in their acting. Whatever we may think of the right or wrong of it, changes in interpretation of the old rôles are inevitable and will continue. And may not this be one of the large factors in the permanence of those old plays?

Perhaps the widest variation has occurred in acting Shylock. It is really an amazing metamorphosis, ranging all the way from playing the Jew as a grievous sinner, to characterizing him as a man sinned against, with any numbers of composites and graduations and fine shadings between the two extremes.

We have no statement from Shakespeare as to how the character was to be played. Too bad that Boswell did not live earlier and attach himself to the playwright and jot down his sayings! Most of us would be willing to sacrifice some of the details about the great Dr. Johnson to have just a little more information about the great Elizabethan and his writings. But along comes someone and says: "Why any fool can tell what Shakespeare intended. Look at those lines of Jessica:

> **When I was with him I have heard him swear**
> **To Tubal and to Chus, his countrymen,**
> **That he would rather have Antonio's flesh**
> **Than twenty times the value of the sum**
> **That he did owe him!**

There! Anyone can see that Shylock is intended to be the personification of Malice." And then along comes a second party and proclaims: "But note the line about Leah's ring; that denotes true affection." "Oh," says number one, "Shylock is thinking solely of the money value of the ring." "No he isn't." "Yes he is." We don't get very far with the isolated line argument. It reminds one of those thrilling local option debates (?) of the old days when the wet speakers and the dry came armed with the Bible and quoted liberally to prove diametrically opposite points of view.

But we do know that Shakespeare was a successful playwright. His plays brought the crowds. He understood his business: to write plays the popularity of which would be attested in the box office receipts. There is evidence to show that he was a stock

holder in at least one of the theatres in which his plays were produced. It is, therefore, quite reasonable to suppose that he studied public opinion and prejudice and catered to them. How closely he scanned the "topics of the day" is revealed in every play. The Elizabethans were intensely interested in the voyages of discovery being carried on, and so Shakespeare presents numerous references to the wonders of the new world, to enchanted islands, to oddly shaped beasts, to monsters like Caliban. The people loved the Queen and all the pomp and ceremony of monarchy, and so the "divinity that hedges a king" is glorified, and a whole gallery of popular heroes in kingship are presented: Hal, as prince and king; Richmond, ancester of the Queen, overthrowing the villain Richard. There is much of soldiery and battle in the plays because the people liked it, much of gore and melodrama, much of romantic comedy. In all, we see the careful student of the likes and dislikes of the people.

Now then, we understand the attitude of the Elizabethans toward the Jew. He was heartily detested, he was denied the rights and privileges of citizenship, he was merely "tolerated." Antonio, Bassanio, Gratiano, and the others, speak the prevailing opinion toward the race. Shakespeare was too great an artist to present an impossible monster of evil as Marlowe did in *The Jew of Malta.* He made Shylock a human being. But he was also too sensible a playwright to try to preach to his generation or "propagandize" them on such a delicate subject as their antagonism toward the Jew, even if he was "ahead of his times" in his own mind, as so many contend. As further evidence, we have the play listed as a comedy. It is not the *Tragedy of Shylock* nor a tragi-comedy, but the comedy of *The Merchant of Venice,* with the happiness of the last act as a vindication and glorification of the righteousness of the Christian attitude. As has been so often pointed out, Shylock is not the hero but Antonio, risking his life so that his dear friend Bassanio may have the funds with which to carry on his courtship of fair Portia. Now let us turn to the history of the acting of Shylock.

Practically all we know of Richard Burbage's portrayal of the part is contained in a few lines from a eulogy written after the actor's death. Lamenting his passing, and enumerating the

rôles he had enacted, Hamlet, Othello, etc., the poet says of these characters in the early dramas, that they:

> **Are lost forever; with the red haired Jew,**
> **Which sought the bankrupt merchant's pound of flesh,**
> **By woman lawyer caught in his own mesh.**

The red wig does not necessarily indicate a comic interpretation, although, doubtless, the audience laughed and jeered and hooted at the "dog Jew," and immensely enjoyed his discomfiture and humiliation in the court scene. But there is no evidence, whatever, to prove that Burbage buffooned the part. Indeed, as Dr. Furness states in the Variorum edition: "there is no evidence to show that Shakespeare's Shylock was ever a comic part."

That impression of a clown Shylock seems to be derived from the manner in which the part was played in an alteration of *The Merchant* entitled *The Jew of Venice*. This alteration crowded the original off the stage during the early part of the eighteenth century, just as the original *King Lear* had been supplanted by Nahum Tate's version of that tragedy, the original *Richard Third* by Cibber's version, and the original *Tempest* by an alteration written by John Dryden and William Davenant. *The Jew of Venice*, written by Lord Lansdowne, was first produced in 1701, with Thomas Doggett, leading comedian of the time, in the title rôle. In this version the lines are greatly altered and "improved" in accordance with the theories of the Restoration dramatists: the figures of speech are reduced in number, and commonplace language substituted for poetic expression. An original scene is added, a banquet at which Shylock drinks to his mistress Money and to "interest upon interest." In the caskets scene, Gratiano tries to persuade Bassanio to choose either the gold or silver casket, and in the final garden scene Bassanio rails at Antonio for causing confusion about the rings. Shylock becomes a mere puppet, a savage miser, inhuman, impossible, and probably the comedian Doggett gave the most sensible interpretation when he buffooned the part.

It was in 1741 that the actor Charles Macklin, with the Drury Lane company, determined to restore the original to the stage and announced that he would play Shylock as a serious part. So accustomed had the people become to the comic interpretation of the altered play, that Macklin's friends strongly advised against

the serious portrayal, his enemies scoffed and prophesied failure, and his manager, who paid the bills, was decidedly nervous. But the play was produced. There was a crowded house and the applause was so sincere and long continued that there could be no doubt of the approval of the audience. Alexander Pope wrote, enthusiastically,

"This is the Jew
That Shakespeare drew."

Lansdowne's alteration was dead, the original play restored, and Shylock as a serious part definitely established upon the stage. According to an old writer, "This was the greatest Shylock that had yet appeared and remained unapproached until Edmund Kean." Macklin made Shylock the terrible Jew, crushed whatever humanity is in the part, made of it personified Malice. The lines of his face "stood out like cords," said Quin, a contemporary actor. The story is told by several commentators that George the Second went to see the play and was so frightened by the horrible grimaces of Macklin that he could not sleep that night. The writer is inclined to agree with Pope that this was the Jew that Shakespeare drew, this was the "historically accurate" presentation.

George Frederick Cooke followed the standard set by Macklin. "The savage exultation of his laugh," in the scene with Tubal, "when the full amount of his enemy's loss is stated, was frightfully impressive."

The first outstanding Shylock of the nineteenth century is that of Edmund Kean. He seems to have followed Macklin and Cooke in stressing the malignity and revengefullness of the character but with a most notable change: the vengeance became more a racial than a personal one, Shylock became, in fact, a figure of Hebraic grandeur. Douglas Jerrold made the well known criticism: "From the moment Kean entered and leaned upon his stick, listening gravely to the request of Bassanio for the three thousand ducats, he impressed his audience like a chapter in Genesis." Was this intended by Shakespeare?

Progressing into the second half of the nineteenth century we come to Edwin Booth in the height of his fame, Edwin Booth whom we of the younger generation have been taught to revere as the "noblest of them all." Accepting William Winter's explanation:

"Booth did not make Shylock a type of religious fanaticism but the fierce Jew, animated by strong emotions of race and religion, but chiefly personal hatred and greed." He was a "fiend-like man." His interpretation "awakened terror but not pity." Thus Booth seems to have followed Macklin. In a letter the actor wrote to Dr. Furness, he stated that there was "no affectionate father or friend to Shylock." It was the money value of Leah's ring which made him mourn. "Shylock would have killed the comedy had he been intended to typify Vengeance," (of the heroic Hebrew type). "The storm cloud of his evil passions being burst, he is forgotten in the moonlight of fair Portia's garden." But note,—in spite of what Booth says in this letter, he omitted that moonlight scene, the entire fifth act. Winter's explanation that he omitted the act because he did not have as good a Portia as Ellen Terry seems "a bit thin." Any group of reasonably competent actors and actresses can make that moonlight scene a delight. One cannot help believing that Booth wanted to leave last in the mind of the audience, not the happiness of the final act, but the tragic figure of old Shylock crushed and humiliated and bowed down as he is at the close of the trial of Antonio. Was this what Shakespeare intended? Surely not, for he added the last act to enable us to forget the Jew, (except for the legacy to the Christian Jessica and Lorenzo!), and to leave the theatre with the sweet romance of the play uppermost in our minds.

In 1879, at the Lyceum, London, Henry Irving revived *The Merchant of Venice*. He was to play the part of Shylock over a thousand times covering a period of twenty-six years. One can understand his interpretation in 1879 by quoting the dramatic critics of the time, at does Austin Brereton in his *Life of Henry Irving*. Dutton Cooke, commenting upon Irving's insertion of the scene in which Shylock returns home to find Jessica has eloped, says: "The pathetic figure of the Jew, lantern in hand, on the darkened stage, as he knocks and waits at the door of the deserted house is one of the illuminating bits of acting which denote the great interpreter. For they are within the spirit of the play and illustrate, without exaggeration, the true meaning of the dramatist." Several Jewish writers considered Irving's interpretation as a vindication of their race. Quoting another critic: "What mean pitiful beings they," (the Christians!), "are, in comparison

with the forlorn, resolute, undone, baited, betrayed, implacable old man." Bassanio's question, "hates any man the thing he would not kill?" is referred to as a "palliative commonplace." Gratiano is an exulting "booby" and his triumphant outbursts are "wretched gibes." The Duke's attempts at mercy are "amiable maunderings," and the court procedure is "confused and quibbling" "where judge and advocate were convertible terms." Amazing metamorphosis indeed: the dog Jew has become the dog Christian!

In the Belasco-Warfield production of several seasons past, producer and actor went Irving "one better." Not only does Shylock return to his empty home, but he is shown going up the stairs and frantically rushing about the upper floor, and the curtain falls on Shylock calling, in the beloved Music Master tones, for "Jessica! Jessica! Jessica!" Could Shakespeare, in the wildest flights of his marvelously rich and fertile imagination, have foreseen or intended such an interpretation? Most emphatically, no! Did Kean, Booth, Irving, Warfield, and all the others have the right to play Shylock as they did? Well, that is another question, but the writer feels that it should be answered in the affirmative. To be sure, any interpretation must be kept within the bounds of reason. It must be convincing in the particular age in which it is presented. But the so called "sympathetic" interpretation is convincing to the American audience today. With the reversal of opinion with regard to the persecution of the Jew, has come the inevitable change in the theatre. The prevailing twentieth century opinion is that the Hebrew of Shakespeare's day was shamefully treated by his Christian contemporaries. And thus the acting of Shylock to arouse pity as well as terror, a combination of personal vindictiveness, racial vengeance, and sympathetic human touches, will continue to be popular until such time as the public again changes its opinion, if it ever does. Doubtless some actors will return to Macklin on the ground of historical accuracy but, really, is there any attractiveness in a Shylock who is just concentrated, undiluted villainy? Can anyone enjoy playing him in that way? The writer believes that unless the anti-Jewish wing of the K. K. K. gets possession of the American theatre, (and there is no immediate danger of that: just run over the names of the present theatrical producers!), the sympathetic

interpretation will continue. And scholars and critics will continue to debate as to the propriety of taking such obvious liberties with Shakespeare, and many will bewail the twists and wrenches that must be given the lines, occasionally, to make them fit into the modernized play. However, in closing this article, I would like to reiterate the question asked before: May not this adaptation to the times, in staging, costuming, and acting, be one of the main factors in the immortality of Shakespeare's plays?

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THE VOICE-ELEMENT IN PROSE
AN EXAMINATION OF PATER AND EMERSON

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PROBLEM: "Although it is true of the great bulk of prose writing that it is produced by writers in silence to be perused by readers who read in silence, yet it is also true at the same time that it contains a voice, and the sound of it is essential to its quality and a chief element in its success. The reader not only sees, but consciously or unconsciously he also hears; and it is upon the latter sense that his perception of harmony and much of his pleasure are based." Earle, *English Prose*, page 314.

To test the truth of this statement, I examined two passages from different writers—writers who might be thought, because one is known chiefly as a stylist and the other as a philosopher, to be disparate in their use of language. I chose the conclusions (they are about of equal length) from Pater's, "Essay on Style," and Emerson's, "The American Scholar." In this way I have sought to avoid the possible criticism that I chose passages which exemplified preconceived notions on my part.

In order that we may have the selections before us I am going to cite each one, although I shall refer to specific passages frequently in the course of the paper.

Emerson's Conclusion

Patience, — patience; — with the shades of all the good and great for company; and for solace, the perspective of all your own infinite life; and for work, the study and the communication of principles, the making of those instincts prevalent, the conversion of the world. Is it not in the chief disgrace in the world, not to be an unit;—not to be reckoned one character; not to yield that peculiar fruit which man was created to bear, but to be reckoned in the gross, in the hundred, in the thousand, of the party, the section, to which we belong and our opinion predicted geographically, as North, or South? Not so broth-

Pater's Conclusion

Good art, but not necessarily great art; the distinction between great art and good art depending immediately, as regards literature at all events, not on its form, but on the matter. Thackeray's Esmond, surely, is greater art than Vanity Fair, by the greater dignity of its interests. It is on the quality of the matter it informs or controls, its compass, its variety, its alliance to great ends, or the depth of note of revolt, or the language of hope in it, that the greatness of literary art depends, as The Divine Comedy, Paradise Lost, Les Miserables, The English Bible, are great art. Given the condition I have tried to explain

ers and friends,—please God, ours shall not be so. We will walk on our own feet; we will speak our own minds; we will work with our own hands. The study of letters shall be no longer a name for pity, for doubt, and for sensual indulgence. The dread of man and the love of man shall be a wall of defense and a wreath of joy around all. A nation of men will for the first time exist because each believes himself inspired by the Divine Soul which also inspires all men. ***The American Scholar*****, Emerson, Conclusion.**

as constituting good art, then, if it be devoted further to the increase of men's happiness, to the redemption of the oppressed, or the enlargement of our sympathies with each other, or to such presentment of new or old truth about ourselves and our relation to the world as may ennoble and fortify us in our sojourn here, or immediately, as with Dante, to the Glory of God, it will be also great art; if over and above those qualities I summed up as mind and soul—that color and mystic perfume, and that reasonable structure, it has something of the soul of humanity in it, and finds it logical, its architectural place, in the structure of human life. ***Appreciations*****, Walter Pater, page 38.**

In the Emerson passage which begins, "Patience, patience," I can distinctly hear the voice pleading,—the gesture can almost be seen as well as the facial expression. Then after having said these two words, one higher in pitch than the other, he divides his next sentence into three parts, speaking of inspiration, the solace, and finally, what constitutes, a man's work is given in three parts with the conclusion, "the conversion of the world." Then firmly comes the voice as it rises on the wings of a rhetorical question, "Is it not the chief disgrace of the world, not to be an unit; —not to be reckoned one character;—not to yield that peculiar fruit which man was created to bear, but to be reckoned in the gross, in the hundred, or the thousand, of the party, the section, to which we belong; and our opinion predicted geographically, as north or south?" Notice the rhythm effected by the three "Is it not" clauses:

Is it not the chief disgrace of the world to be an unit?

Is it not the chief disgrace of the world not to be reckoned one character?

Is it not the chief disgrace of the world not to yield that peculiar fruit which man was created to bear?

Then comes the resurging parallel statement, "But to be reckoned . . . . . " which with its climax can be distinctly heard on the

inner ear. We have here three negative infinitives, our ear gets attuned to the form of the sentence, we hear the rise and fall,—we see the hand that gestures. We answer this question with "No!" And so does the voice, "Not so, brothers, and friends—please God, ours shall not be so." The repetition of the "not so" pleases the ear. The interpolation of the "Please God" is spontaneous, and the voice becomes more fervent.

Aftr this climax, we proceed with three sentences which are exactly alike in gramatical arrangement with a heavy stress falling each time on the same word. It is somewhat like the poetry of the psalms:

We will *walk* with our own *feet;*
We will *work* with our own *hands;*
We will *speak* our own *minds.*

Such parallelism makes the meaning easy to grasp. The sentence form gives a certain forward look, and onward march to each statement. The inner speech moves along easily and euphoniously. There is no retarding of the inner speech by a difficult word, or phrase, or figure of speech. Following this is a beautiful sentence in a series of three members rising to a climax, "The study of letters shall be no longer a name for pity, for doubt, and for sensual indulgence." There is a very pleasing swing to the last phrase! "for pity, for doubt . . . . and for sensual indulgence." It almost sings itself.

In the next sentence the grammatical form makes the sentence very easy to comprehend—a compound subject and a compound predicate complement:

The *dread* of man		a *wall* of *defence*
and	shall be	and
the *love* of man		a *wreath* of *joy*

This sentence has a rhythm which is difficult to deny the inner ear. It is biblical also in its structure. (Cf. The pillar of cloud by day and the pillar of fire by night. Exodus, 13:21.)

In the last sentence the inner ear is pleased by the insertion of the phrase "for the first time" between the verb and its auxiliary. The sentence might have been written "because each believes himself inspired by the Divine Soul which also inspires all men, a nation of men will exist for the first time." But the "will for the first time exist" pleases the inner ear because it

emphasizes the phrase which needs it; it is also faithful to the spoken form.

In summing up my impressions of the effect on the inner ear of Emerson's prose in "The American Scholar," I would like to say that much of the success of this passage does depend on the vice-element that one hears. There is a perception of harmony of vowel sounds, of pitch changes, of rate, of pausing, of movement in climaxes. I read this and the passage from Pater to forty-eight students and all but seven preferred Emerson. He was their choice because of his lucidity, which after all is the cardinal virtue.

Is there any rhythm at all in Pater's prose? If there is rhythm, how does it differ from the rhythm of Emerson's prose? Is the voice-element as prominent in one as the other? Is it of diffferent quality?

As I mentioned before, only seven of the forty-eight students preferred the passage of Pater. The remaining forty-one complained that the long, involved sentences of Pater made the thought hard to grasp. In considering these facts it is well to keep in mind that Pater was read to the class; they did not have a chance to see the printed page. It is significant for our purpose here, however, that one of the seven who preferred Pater said he did so because of the rhythm in his passage. None of the students commenting on Emerson mentioned the rhythmical element. This student evidently heard the nuances, the euphony of Pater. It would be impossible to follow Pater's thought at all if it were not for this. It is as Huey has said in his "Psychology and Pedagogy of Reading":

> "The rhythm and melody by their binding the sentence together become important factors in extending the 'sprach umfang' and the span is greater as the matter is more rhythmical and more melodious in its composition." (Page 144.)

I say, reasoning *a priori*, that there must be this voice-element in Pater, otherwise we would not be able to carry his thought along with us, involved as it is in such long sentences with such few predications. Further proof that there must be some potent force binding the words together is borne out by the fact that the first statement has no verb. The meaning is made clear through the melody. Huey further says, "Familiar grammatical sequence is

useful in that each associatively helps the other to rise and remain in consciousness." Pater has disregarded this psychological law, yet in spite of this verbless sentence, the meaning is bodied-forth largely through the use of the voice-element. By putting the first statement in a different form, the rhythm can be brought out.

Good art,
But not necessarily great art,
The distinction between great art and good art
depending immediately,
As regards literature at all events,
Not on its form,
But on the matter.

I have placed these according to the way the voice drops at the end of each successive phrase; incidentally it is the way Pater punctuated it. Can you not see Pater, with poised pen in hand, saying these phrases over to himself swaying his head to fit the rhythm of the passage?

Then as if someone had raised an eyebrow, and with mouth partly opened, about to question the statement, Pater says, "Thackeray's *Esmond*, surely, is greater art than Vanity Fair, by the greater dignity of its interests." This statement causes the listener to resume a more receptive facial expression. Both listener and talker are silent a moment, before Pater goes on to explain what he means. Now comes a long sentence. Only by retaining all the rhythm possible, without resorting to poetry, could Pater ever make such a sentence stick in the consciousness. In order to bring out this rhythm, I shall put this sentence in the same form as the preceding one:

It is on the quality of the matter it informs or
controls,
Its compass,
Its variety,
Its alliance to great ends,
Or the depth of the note of revolt,
Or the largeness of hope in it,
That the greatness of literary art depends,
As the Divine Comedy,
Les Miserables,
The English Bible,
Are great art.

Let us also similarly arrange the last sentence:

Then, if it be devoted further to the increase of men's happiness,
To the redemption of the oppressed,
Or the enlargement of our sympathies with each other,
Or to such presentment of new or old truth about ourselves and our relation to the world as may ennoble and fortify us in our sojourn here,
Or immediately,
As with Dante,
To the Glory of God,
It will be also great art;
If, over and above these qualities I summed up as mind and soul—
That color and mystic perfume,
And that reasonable structure,
It has the soul of humanity in it,
And finds its logical,
Its architectural place,
In the great structure of human life.

Consider a line from Emerson:

Patience,
Patience,
With the shades of all the good and great for company;
And for solace,
The perspective of all your own infinite life;
And for work,
The study and the communication of principles,
The making of those instincts prevalent,
The conversion of the world.

When we put these successive phrases in their rhythmical order, we can understand why they are clear. They stand out as units of expression, yet each blends with the other in the same way that each drop of water blends with the rhythm of the river's flow. At this point I would like to mention three conclusions of Dr. A. R. Morris from his book, "The Orchestration of the Metrical Line":

Where the phrasal units approximate equality of thought content they tend to form lines. The presence of a line pattern established not by equality of time or meter but by phrasal content may be the characteristic of verse. The line pattern in Sea Moods and Old Manuscripts suggests classifying Emerson's prose as free verse. ***Free Verse Form*****, page 81.**

The fact that the prose of Pater and Emerson are both very much like free verse attests further to the presence of this binding quality of rhythm and melody spoken of by Huey. And after all, is not this the voice element? Rhythm serves to catch and hold the attention. We are not always aware of the rhythm of a piece of prose any more than we are always aware of the architectural mean of 1:1.618. Yet, we always feel its presence or absence.

In conclusion, I would state it as my deduction that rhythm, or the voice-element, is used both by Pater and Emerson, and in employing rhythm they are employing the use of the inner-voice that Earle speaks about in the problem as stated. "The American Scholar" was written to be spoken. Pater intended only that his essay should be read. This accounts for the difference that I think we find. Emerson had to compel attention, Pater did not. Pater's audience was probably in an easy arm-chair near a quiet flood of soft light while Emerson's was seated on hard, uncomfortable straight-back chairs blinded by a noisy blaze of unsympathetic candelabra. With this in mind, I wonder if you will agree with me when I say that Emerson's rhythm is like the swing of a kitchen clock while Pater's is like that of a great grand-father's clock. In other words the arc described by the Pater pendulum is greater than that described by the Emerson pendulum. Too, the parlor clock, the grand-father's clock, is partly for ornament, the kitchen clock is largely for service. Emerson had to fight for attention; Pater did not. The sharp insistent rhythm suited Emerson better than the grand and lovely rhythm of Pater.

It is to be remembered that there is as much rhythm to the swinging of one pendulum as there is to the other. Both clocks accomplish their purpose, the one by regular, recurrent, short, business-like rhythm, induced by frequent predications, and the other by the statelier, cathedral-like sound-element. There are only four sentences in the Pater passage of two hundred and twenty-eight words. There are only three semi-colons. In Emerson's two hundred and three words there are seven sentences with eight semi-colons. The average sentence length for this passage of Pater is fifty-seven; for Emerson it is twenty-nine. In Sherman's "University Studies" University of Nebraska, Vol. I, No. 4), it is pointed out that the sentence rhythm depends on the predications. I offer

this to substantiate my deduction that the one rhythm is more tight-lipped than the other.

Our finding is, then, that it is only a matter of degree and kind of rhythm used, probably deliberately used, to accomplish the purpose of the writer; and that the same can be said of the voice-element.

THE OREGON PLAN OF DEBATING

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"THE Champions of the West meet the Champions of the East in debate," read a bit of advertising material which a certain western college used on a "ten thousand mile" eastern debate trip. It would be interesting to know how the championship was determined; but they, at least, admitted it.

"Professor X, we are going to give you another chance. If you do not win debates next year, you may look for another job. If you do not make good you must get out." Such was the instruction a certain mid-western University President gave his debate coach at the end of a losing season. The next year was also disastrous from a winning point of view and the Professor had to "get out."

"I will never be satisfied until my teams win 100% of their debates," remarked a college debate coach recently while still partially intoxicated with the laurels of a winning season. From the President down, his institution points with pride to its "debate record."

A certain good old Oratory Professor of a large University has the pictures of his "winning orators and debaters" for the past thirty years hung around the walls of his classroom. He measures his past success by the number of winners he has produced.

"Do you ever write the speeches for your debaters?" an inquiring Freshman asked the writer last fall. When answered in the negative (for more reasons than one), the student remarked, "Well, my high school coach always wrote our speeches and we were the champions of our district for three years."

How many of us would be honest enough to admit that we are retaining our positions as coaches because we have been fairly suc-

cessful in winning debates. Of course if the purpose or the "general end" of debating is to win decisions, then all is well and good and the situation is as it should be. But, because the writer does not believe that winning debates is the desired end, nor even a necessary means to the desired end, does he justify himself for thus breaking into print. He does not even believe that a winning record is a good criterion by which to measure success in debating. Sometimes a losing season is more educational to both the debater and the coach than a winning one. It is especially good for the *superioris* complex which usually follows a few wins. Then, too, he is cynical enough to believe that the judges do not choose the winning team in more than 75% (a liberal estimate) of the cases. But to return to our theme.

The real purposes or ends of college and high school debating are largely a matter of opinion. However, for sake of "concreteness" I shall state four which I believe to be of headline importance:

1. *Debating should teach the debater the value of thoroughness in preparation.*

No undergraduate study takes a student so thoroughly into the details of a proposition as does debating. He reads all he can find on the subject and is constantly on the alert for new material. If debating accomplishes this one purpose, it justifies its existence in spite of all the faults we may attribute to it. If a decision is necessary to spur the debaters and the coach on to a higher degree of thoroughness, then we are in favor of the decision. If winning coaches lead their men through a course of more complete and intensive preparation than do losing coaches, then we believe that the college President is justified in hiring the coach with the longest string of victories to his credit. The habit of thoroughness is an end of sufficient importance to justify most any means used to attain it.

2. *Debating should give the debater skill in analysis and synthesis.*

The ability to mentally dissect a proposition into its elemental parts and then to organize them into a logical argument is important to any educated man. It is something that cannot be read out of books. It comes only from actual practice in such analysis and synthesis. Debating affords this practice and thus again justifies its existence.

3. *Debating should train the debater to make effective adjustments to unexpected and unusual speaking situations.*

It takes but little training to memorize a speech and deliver it before an audience as memorized; but real skill is required to meet an unexpected and unusual situation and effectively adjust the speech material to fit it. Debating gives, or should give, such training. Unfortunately many coaches require their debaters to "can" so much of their material that it is impossible to make adjustments. Memorized speeches sound more polished and thus stand a better chance of winning the decisions of some judges. In such instances the welfare of the debater is usually sacrificed to the desire to win. Very recently the writer witnessed a debate which the affirmative won with rebuttal speeches no more adjusted to the opposing arguments than were their stereotyped constructive speeches. The type of training that wins debates is not always the best type of training for the debaters. If judges were infallible perhaps it would be, but at present student welfare is frequently sacrificed for the sake of winning a debate.

4. *Debating should interest and instruct both the debater and the audience in the vital problems of the day.*

The dominant purpose of the average debater is to secure the favorable vote of the judges. Consequently the interests of the audience are disregarded. The debate speech is technical and academic with no attempt made to entertain. It is dull and uninteresting so the average student stays away. Whatever criticism we may have of the Oxford debaters, they did entertain and the audience was interested. The average auditor actually learned more about the proposition from the Oxford speeches than from the more successful (from the judges' point of view) American speeches because they could listen to the former, but the latter were too dry and mechanical. The American debater is afraid to try to entertain for fear that he may preudice a judge against him. If the average debate is worth listening to, the average auditor will come to hear it. The fact that he stays away is proof enough that there is something wrong with the present method of debating.

The means we have used in the past to accomplish the above stated ends has been to have two teams, representing two institutions, meet and alternately present their constructive and rebuttal arguments. Each team is composed of three students (two on the

west coast), all speaking either in favor of or opposed to the resolution. In some cases "split" teams have been used in which both institutions are represented on each team. The spirit of intense rivalry, coupled with the desire to win, has always existed.

The method of judging the winner has varied. The three, five, or seven member jury method is the oldest and most frequently used. The critic, or expert judge method is gaining in popularity. The audience decision has been used in a few schools. All are equally unsatisfactory but, so far, equally necessary to the accomplishment of the general ends for which debate was intended. The decision has been the spur that has kept debate alive. It has been a sort of necessary evil.

The faults of the decision method of debating have already been intimated. We assume that they are pretty generally admitted by the average debate coach. Some schools have tried the no-decision type of debating, both with and without the forum discussion. It has been more interesting to the audience, but the debaters themselves have failed to put forth the same efforts in preparation that they have for the decision type. They have been satisfied with "well enough" preparation so that the greatest value of debating —that of thoroughness—has been missed. Most schools using this method have returned to the decision debate.

It was with the desire to get away from the decision debate and its attending evils, and yet to escape the above mentioned fault of the no-decision debate, that the University of Oregon began to search for a satisfactory substitute. The following method of no-decision debating is the result of a process of experimenting principally in our University High School and our Public Speaking classrooms. Next year we hope to adopt it in all our University debating. We have scheduled a debate later this year with the University of Utah in which we shall use this plan.

THE OREGON PLAN

1. The first Affirmative speaker presents the entire Affirmative case in a speech of twenty minutes length.

2. The first Negative speaker presents the entire Negative case in a speech of twenty minutes length.

3. The first Affirmative speaker returns to the platform and is cross-questioned concerning his case by the second Negative speaker. This period is ten minutes in length. The questioner is in

charge and the answers must be short and definite. The chairman is the final authority in any dispute regarding the relevency of questions, the completeness and definiteness of answers, the interpretation of the resolution, etc.

4. The first Negative speaker returns to the platform and is similarly cross-questioned by the second Affirmative speaker.

5. The second Negative speaker is then given ten minutes to refute the arguments of the Affirmative case and to summarize the debate for his side.

6. The second Affirmative speaker is given ten minutes for similar refutation and summary.

The entire length of the debate is one hour and twenty minutes. These periods can be altered as desired but we have found them to be very satisfactory with the time allotted as above.

We have not tried this method with the three man team and rather doubt that it would be very satisfactory. Three men add too many complications which would be confusing to the average auditor and yet contribute nothing to the effectiveness of the debate.

In this method, which we have called the "Oregon Plan" for want of a better name, we have combined all the benefits of both the decision and the no-decision debate and yet we have retained none of the evils. We have no judge prejudice; no over emphasis of winning; no refusal of a debater to admit a fact because it may cause him to lose a judge's vote; no sacrificing of the welfare of the student for the sake of winning a debate; no dry academic, and technical speeches; and finally, no shirking in preparation. The period of cross-questioning is sufficient stimulus for thorough preparation. Aside from the first two speeches, memorized speaking is impossible. The debater must learn to adjust himself and his ideas to the new situations which every debate presents.

We have found that the audience is always intensely interested in the periods of cross-questioning and many attend the debates just for this feature. But the entire debate is interesting because the debaters try to make it so. Wit and humor are very evident. There is no fear that a judge may be prejudiced against a good joke or an applicable story. The debate is prepared and conducted for the audience. The speeches are more popular, practical and interesting. The audience is both instructed and entertained and they come back for more.

This plan of debating is an excellent preparation for life. It requires thorough preparation, skill in keen and quick thinking, ability to make speech adjustments to unusual and unexpected situations, and the ability to establish and maintain a communicative contact with the audience. It thus accomplishes the things which we have dogmatically chosen as being the purposes, or general ends, of inter-school debating.

How this plan will "wear" can only be answered by the future. The "general public" of the University of Oregon seems to be enthusiastic about it now, perhaps because it is new and unique. If a few years' trial proves it to be just another "fool idea," we will return to the orthodox form of debating and use the judge as a necessary evil to the accomplishment of a greater good.

A RECENT DEBATE QUESTIONNAIRE

W. P. SANDFORD
Ohio State University

THIS is a condensed version of an oral report given at the New York convention on the results of a questionnaire on courses in argumentation and debate. The survey was conducted by the writer for the Research Committee, and had two major objectives: to determine the present status of courses in the field of argument and to gather suggestions for improvements in texts and for research projects. Two hundred and two institutions in all sections of the country, including state universities and colleges, endowed and church colleges, municipal universities, normal schools and women's colleges, were sent letters. One hundred and forty-four responded. The following material summarizes the information thus gathered.

I. PRESENT STATUS OF COURSES

Table No. 1 shows the general results of the survey, giving a broad view of the number and distribution of schools offering at least one course in oral argumentation. They are classified geographically and according to types of institutions.

TABLE NO. 1.

Geographical				Types of Institutions			
Section	*Inquiries*	*Replies*	*Offer Courses*	*Type*	*Inquiries*	*Replies*	*Offer Courses*
Eastern	64	51	39	State	52	42	42
S. E. & S. Central	32	14	7	Private & Church	84	58	52
Middle West	45	37	34	Normal Schools	45	26	16
Northwest	23	19	18	Municipal	7	7	7
Southwest	25	16	16	Women's Colleges	14	11	5
Pacific	13	9	8				
Totals	202	144	122		202	144	122

NOTE: States from which replies were received are grouped as follows: *Eastern*—N. Y., Pa., W. Va., N. J., Mass., Conn., Vt., Me., R. I., N. H.; *S. E. and S. Central*—Ga., Ky., D. C., Md., N. C., S. C., Tenn., Va.; *Middle West*—Ohio, Ind., Mich., Wis., Ill., Ia., Minn.; *Northwest*—Colorado, Idaho, N. D., S. D., Nev., Utah, Neb., Wyoming, Mont.; *Southwest*—Okla., Ariz., Texas, Ark., Kansas, Mo.; *Pacific*—California, Washington, Oregon.

No replies were received from the following states—New Mexico, Delaware, Alabama, Louisiana, Mississippi, Florida.

The number of debating courses offered varies from one to three. This is exclusive of courses designed primarily to give credit for intercollegiate debating. Advanced courses are variously entitled "Advanced Debate," "Legal Debating," "Persuasion" and "Discussion." Some schools offer a first course called "Argumentation" and a second called "Debate." There is apparently little uniformity in the nature of advanced courses.

Table No. 2 shows the number of institutions offering one, two and three debating courses in each section, and the number in each section awarding credit for intercollegiate debating.

TABLE NO. 2

Section	*One Course*	*Two Courses*	*Three Courses*	*Int. Deb. Credit*
Eastern	23	13	3	5
S. E. & S. C.	6	1	0	0
Middle West	24	9	1	23
Northwest	8	10	0	11
Southwest	11	5	0	6
Pacific	4	3	1	5
Totals	76	41	5	50

NOTE: In addition to the 50 institutions granting credit for intercollegiate debating, 22 report some other connection between classroom and

contest work. In some of these, contest work is substituted for part of the class work, in others, debaters are required to take at least one course.

Prerequisites for debating courses vary. There were about 75 specific answers on this point. Thirty-three require one course in Public Speaking. Twenty-three require from one term to one year of English. A few require more than one course in Public Speaking or more than one year of English. Others demand merely Sophomore or Junior standing.

Credits granted also vary. Reducing them to the common basis of semester hours, we find that five schools grant one hour, 30 grant two, 59 grant three, 10 grant four, 2 grant five, and 5 grant six. Taking into account the difference in the number of courses offered, and the practice in 50 schools of granting credit once or several times for intercollegiate debating, we find that a student may earn:

1 hour in 1 school
2 hours in 13 schools
3 hours in 23 schools
4 hours in 13 schools
5 hours in 5 schools
6 hours in 32 schools
7 hours in 2 schools
8 hours in 6 schools
9 hours in 10 schools
10 hours in 5 schools

—and 12, 13 and 15 hours in one school each.

Among the schools reporting, Foster seems most popular as a text, but Ketcham, O'Neill, Laycock and Scales, Shaw, Baker and Huntington, Stone and Garrison, Mosher, Ringwalt, Denney, Duncan and McKinney, Brumbaugh and others are widely used.

No definite conclusions can be drawn from the answers to the second question, which was "What does your principal course stress?" because of the fact that those who responded ordinarily checked from three to five of the suggested points. Perhaps the question should have read, "Please check the one point which you emphasize most." A tabulation of answers received gives the following results:

Logical theory—checked by ---------- 89
Practical steps in preparing for debate ---------- 83
Discussion ---------- 80

Audience psychology and persuasion	74
Exhaustive study of questions, with elaborate briefing	56
Study of printed debates	19

Where two courses are offered, logical theory is most often stressed in the first and persuasion in the second. Other points mentioned in the answers to this question were parliamentary procedure and delivery.

According to answers to the third question, 30 instructors exercise absolute control over the choice of subjects for debate, 49 act in an advisory capacity and 6 exercise no control whatever.

The principal and subsidiary aims mentioned in our answers were similar to those set forth in standard texts. Effective presentation of argument and the development of logical thinking were each named by 65 instructors. Intelligent reaction to the arguments of others was mentioned several times. Fourteen stated their aim to be the development of persuasive speakers, an aim very similar to the first one mentioned. Development of various personal characteristics, such as sportsmanship, adaptability and ingenuity was stressed by 10. Information on public questions and good citizenship in general were mentioned by 22. Only four upheld effective contest debating as an objective.

Without attempting to raise issues unnecessarily, the compiler believes that the information presented above suggests the following questions as a basis for possible discussion:

(1) Why have courses in argumentation and debate not been established more generally in the southeast and south central parts of the country?
(2) Why have such courses not been given more general recognition in normal schools?
(3) Should credit be given for intercollegiate debating?
(4) Is there a need for standardization of prerequisites and credits for debating courses?
(5) What types of courses should be included in the classification "advanced debate"?

II. RECOMMENDATIONS

A. Texts

In justice to the authors of present texts, it should be mentioned that less than half of those who answered the questionnaire had any

suggestions to make. Several expressed the opinion that we have an abundance of good books on debating.

The most general criticism was that existing texts do not deal adequately with the problem of persuasion. One instructor said, "Texts should be written from the psychological point of view. They should deal with the art of convincing rather than of presenting impersonal proof. Students should be made audience-conscious rather than material-conscious." Another declared, "They (the texts) are all inadequate in that they are invariably texts on intercollegiate debating and represent inadequately the findings of modern psychology." This point was stressed, in one way or another, by sixteen.

The next greatest demand was for more illustrative material. Ten asked for specimens of the great debates, of model intercollegiate debates or for examples of various types of argument. One suggestion was that what is needed is an inductive case-book of arguments.

Scattering suggestions covered almost the entire field. More logical material was requested by three, while two wished less. Several wanted better treatments of analysis, synthesis and strategy. Five believed that present texts do not treat of evidence and illustrative material adequately. Rebuttal and cross-examination were mentioned a few times. Several asked for bibliographies on debating, public speaking and social, economic and political topics. Debate aims and ethics were mentioned in a few answers. One correspondent would have debate presented as a "cooperative search for truth," while another wanted the point stressed that debating has little to do with establishing an abstract truth, but is solely concerned with the art of advocacy. Miscellaneous suggestions included a list of philosophical and literary subjects for debate, chapters on delivery, poise, methods of judging debates, training rules for debating teams, methods of argument in everyday life, and so on.

B. Research Projects

The general tendency among those who suggested subjects for research in the general field of argument was simply to state the general nature of investigations which they believed should be made, without specifically defining particular projects. Someone could render a service by suggesting more concrete topics. Follow-

ing is a roughly classified list of suggestions received. It is presented with no attempt at evaluation.

I. PERSUASION, AUDIENCE PSYCHOLOGY, PSYCHOLOGY OF ARGUMENT.
- A. Methods of combining logical and psychological material.
- B. Relative value of logical and psychological material.
- C. Value of imagery in persuasion.
- D. Public opinion.
- E. Group psychology and its importance to the speaker.
- F. Methods of testing audience reactions to a speech.
- G. What is a "magnetic" speaker?
- H. Definitions of Persuasion and Conviction.
- I. Definitions of "Appeal to the Intellect" and "Appeal to the Emotions."
- J. Examinations of such concepts as "Will," "Action" and "Belief" in their relation to argumentation.
- K. Difference between "contentiousness" and conviction."
- L. Analysis of various types of evidence with respect to their persuasive power.
- M. Methods of analyzing the audience in advance of the speech.

II. HISTORICAL AND CRITICAL STUDIES.
- A. Logical and persuasive methods of the great debaters.
- B. Changes in the nature of effective argument in the last fifty years.
- C. Influence of ancient rhetoric on the law of pleading.
- D. History of argumentation.
- E. Study of methods of various great speakers.

III. THEORY OF ARGUMENT, LOGIC.
- A. Argumentation as a form of behavior divorced from a dualistic concept of mind.
- B. The genesis of propositions.
- C. Relation between the proposition and the issues from a point of view strictly psychological.
- D. The nature of argument—is it merely the presentation of conflicting points of view?
- E. Application of the new logic to argumentation.
- F. How may logic be applied to constructive as well as to destructive argument?
- G. Problems in logical theory.
- H. Methods of analyzing the proposition.
- I. Laboratory analysis of the behavioristic concept of reasoning and thought.
- J. Investigation of the relation of argument to other subjects, such as logic, psychology and English composition.

IV. DEBATING, CONDUCT OF DEBATES, ETC.
- A. Educational value of debating compared with that of other courses.
- B. Evaluation of different forms of intercollegiate debating.

C. How to make debates more interesting, less formal, more like the arguments of everyday life.
D. Code of ethics for debaters.
E. The English method, its value, how to apply it to American debating.
F. Investigation of the charges against debating, such as the allegation that it develops intellectual insincerity.
G. How to attract larger debate audiences.
H. How to make the benefits of debating available to more students.
I. Are debate tours a help or a hindrance?
J. What relation do debating fraternities bear to the debate program of a college?

V. MISCELLANEOUS.
A. How to teach logic.
B. How effective is the teaching of argumentation?
C. Place of the advocate in society.
D. How to acquire style.
E. Investigation of thesis literature—why do writers persistently violate the laws of argument?

A CRITICISM CARD FOR CLASS USE

W. ARTHUR CABLE
University of Arizona

ONE of the problems of the teacher of public speaking is that of keeping the students mentally active in class, as they sit and listen to speech after speech, session after session for nine months. Among various methods and devices, I have found the student criticism card to give good results in affording the students an analytical insight into the principles of effective speaking, in developing their critical judgment, and in keeping them profitably employed during the class exercise. The plan of the card, as I constructed and use it, is illustrated on the next page.

This material I have multigraphed (mimeographing does very well) on half sheets of bond paper, and sold to the students at a price sufficient to cover the expense involved. The students write their reactions to the speech in the proper spaces, sign the paper as provided, and all cards are assembled and delivered to the speaker for him to peruse with a view to self-improvement. In order to keep check on the quality of comment made by the various members of the classes I have each speaker, after he has looked them

CRITICISM CARD

The Speaker
- Platform proprieties
- Ethical Standard
- Personality
- Mental state

The Speech (Preparation and presentation)
- Purpose
- Subject
- Analysis
- Material
- Organization
- Communicative quality
- Language
- Voice
- Feeling (Emotional Content)
- Action

Name of Speaker
Your Name
Date

The Audience (Attention; Interest; Response)

over, hand his pack of criticisms to me, to be returned to him at the next class session.

It should not be assumed that these written criticisms are intended to take the place of oral criticism and discussion of the speeches in class as they are made. Nothing else can take the place of oral class criticism of speeches in the light of the elements of effectitve speaking. But such discussion must of necessity be limited, and the criticism cards serve as a welcome supplement.

A tendency of some students is to put down general comments: "good," "fair," "poor." I find it necessary to caution them against this inclination, requiring them to state *in what specific respect* the item was good, fair, or poor.

A brief explanation of the outline of the card as given above, may be in order. From my analysis of a speech situation I get five fundamental parts: the Occasion, the Speaker, the Speech, the Auditor or Audience, and the Meeting-place. These five fundamental parts make up the whole, or *Speech Situation,* which is the first thing I want my students to comprehend.

But as the size of the card is fixed, owing to the convenience of half sheets of letterhead paper, for want of space I omitted from my cards two of the fundamental parts: the Occasion and the Meet-

ing-place. And as more comment was desired on the preparation and presentation of the speech than on the Speaker and the Audience, I double-spaced the points under the first-named, and arranged the others as shown in the foregoing sample. Rearrangement may be made by anyone, to meet his particular and present needs.

The divisions under "The Speaker" I place there because I regard them as more permanent characteristics of the man himself rather than of the Speech. "Platform proprieties" refers to the speaker as a gentleman, and comprises personal appearance, platform etiquette, and courtesy. "Ethical standard" includes such things as sincerity, fair play, honesty, accuracy. "Mental state" includes the emotional as well, from the point of view of psychology[1], and comprises the speaker's attitude toward himself, toward his subject, and toward the audience.

Under "The Speech" the first five headings have to do with preparation and the last five with presentation. Because of the need of space for more important items a few that are in my complete analysis have been omitted here, as "Practice" under Preparation, and "Method of Speaking" under Presentation.

The headings under "The Speech" form, of course, as do those of the other divisions, only the barest skeleton of a thorough analysis of a Speech Situation. Under "Organization," for example, come five sub-heads: Structural speech outlines, Types of outlines, Ordinal systems, Rhetorical principles, Cumulation. Each of these in turn serves as the heading for other sub-points.

It should be remarked that in this analysis I have had in mind original speech-making, and for that reason "Language" is found among the headings under presentation. Even then, the sub-head "Composition" would to some extent fall under "Preparation," but I saw no sufficient reason for duplicating it in the latter category. One may alter these headings to meet his own needs or point of view. My aim is to suggest a principle.

I like a plan of the nature of this criticism card better than a set of questions; in my own experience it has elicited more constructive thought from the students. At least it may serve as a beneficial change, or may suggest something better to other teachers.

[1]See, for example, Warren, Howard C.—Human Psychology, p. 293.

THE HIGH SCHOOL SITUATION

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IN the *National Drama Week Program* of February, 1926, sponsored by the Drama League of America, under the title of *School and College Day*, we read the following:

1. Every school with a drama course and a drama club.
2. Drama work to be credited on the same scale as other courses.
3. Dramatic productions in all grades—junior, high school, and college.
4. Every school with a stage and equipment.
5. A drama director in every school.
6. Special programs and productions in the school.

These six pleas raise certain definite questions, not only on dramatic activities, but on the whole compass of the teaching of speech arts in secondary schools, e. g.:

1. Should public speaking become a major curriculum study?
2. Should a specialized teacher be hired?
3. How long does it take to coach an oration, debate, or play, and what portion of the school time should be given?
4. How far should you go and how far can you go in using the morning chapel exercises for a laboratory?
5. Should the specialized teacher be free to choose candidates for debates, orations, and plays, as the football coach is to choose players, or should a committee of the faculty be formed to choose participants?
6. How should high school plays be chosen?
7. What should the high school teacher of speech know about the professional stage and how far should he go in acquainting the pupils of high school age with the professional drama?
8. How should the debate question be chosen?

To attempt to answer these questions necessitates a brief survey of the whole school situation. By making a slow, but steady,

growth, the principles of speech have been establishing themselves in our public schools. In the elementary grades (1 to 6), the cumbersome methods of sight reading are being replaced by phonetic methods. In the junior high school (grades 7, 8, and 9), or even earlier, the study of the dictionary comes in with lessons on the guide to pronunciation and its practical application.

For public speaking to become a major curriculum study depends, first, on college requirements, second, on the executives, and third, on desirability. In the first place, those pupils who are good in public speaking will be in the main good college material. In the second place, conservative leaders are slow to welcome this art as a study worthy of school credit. This attitude, so well known to the pioneers like Professor Trueblood, can not better be expressed than it was in 1919 by an educated English advisor to American students whom the U. S. War Department permitted to study in the colleges of the British Isles. When an American teacher who had studied and taught public speaking asked in which college or university he could pursue the study of public speaking, the Englishman replied that in scholarly Great Britain the schools did not recognize that study. However, he added, if the American student were really serious, he could go to London and seek out a private teacher of elocution. Before proceeding with this article, the writer wishes to insert a quotation from the pen of George Sampson, a scholarly Englishman, who has made a deep study of English schools:

"It was in no inglorious time of our history that Englishmen delighted together in dance and song and drama, nor were these pleasures the privilege of a few or of a class. It is a legitimate hope that a rational use of the drama in schools may bring back to England an unshamed joy in pleasures of the imagination and in the purposed expression of wholesome and natural feeling.

"Class performances are joyous and instructive adventures. They may range from happy improvisations to a formal show on a special occasion. In their Elizabethan inadequacy of equipment they made an excellent introduction to the conditions of the Shakespearean drama. A school performance even with very limited resources can be delightful and profitable to everybody. I saw a very remarkable and admirable performance of *Richard II* given by the boys of a London elementary school—the youngest actor aged ten and the oldest fourteen—the whole preparation of which, from the first reading to the first performance was accomplished in twelve weeks, without dislocation of the regular school course. The dresses were

prepared by the parents and teachers in coöperation, and the function had thus a social and friendly side of great importance to the school. Two of the most delightful performances of *A Midsummer Night's Dream* and *As You Like It* I have ever seen (and I have seen Ada Rehan in both) were given by girls and women of sixteen and upward in attendance at a London Institute. Of course, performances such as these can not be compared with regular stage performances for technical efficiency, but the spirit of the young amateur is usually finer.

"Visits to public performances studied in class are an officially recognized form of educational activity. This is a great privilege, in which remote districts are naturally unable to share. . . . If I could be sure that pupils would see performances like the Hamlet of Forbes-Robertson, or the Portia of Ellen Terry—if I could merely be sure that they would see nothing that dishonored the spirit of Shakespeare, I should urge upon teachers the fullest employment of their liberty."

In the third place, there are many good reasons why public speaking in the high schools of America should remain for the time being an elective minor. If this study is given five times a week, required or elective, there is a danger of its becoming a monotonous routine, especially at the present time with so few competent teachers. Twice a week will make this class an event to look forward to, and furthermore, the time between the two-classes-a-week-course is needed for a preparation period. To make public speaking a major study is to assume that most pupils will use this specialized training, whereas a large number of pupils entering the ninth grade have no desire to speak in public and many of them will never be required to. Keeping this subject an elective minor means that those who elect the course are there because they are interested and desire to appear upon the platform. With public speaking an elective minor, about twenty percent of high school pupils will elect, and with few exceptions this group will furnish good material for plays and contests.

The hiring of a specialized teacher brings up the question of the size of the school and the willingness of the school board to see the necessity for this luxury. Plays, debates, orations and declamations are what the public sees. There is no escaping a certain criticism of the school from the character and quality of public performances, yet, conservative leaders hesitate to spend a little of the tax payers' money when the teacher of English or some other subject can almost train amateurs. A specialized teacher of public speaking with many free periods (and especially the last period

of the day) in schools of over five hundred is almost indispensable. If one or even two periods from the regular five English classes could be devoted to public speaking, then the specialized teacher could come in contact with all the pupils in order to discover additional talent for speech work and to advise in the case of electives. This scheme is especially desirable the first year, as speech training requires a long, definite, and patient preparation period. To accomplish this aim, devices are necessary—current events orally, the teaching of phonetics, a Shakespearean play, etc. In large schools a special class for speech defectives might be formed.

Six weeks is long enough to devote to the coaching of a high school play, and when possible, the time should be shorter. Pupils are too prone to leave almost everything until the last week. Night rehearsals should be abolished till the week of the play and then not more than two permitted. Most of the coaching should be done in the regular school periods or in the afternoons after school. Sufficient free periods must be given the teacher to allow for the forming of special classes of debate, oration, a scene from a drama, etc. By all means the last period of the day should be free to devote to play practice. To ask a pupil to return in the evening after he has spent the entire day in school is unjustifiable. Besides, returning at night gives the pupil an opportunity to keep late social hours, and thus return to school the following day tired and unprepared.

Without a doubt the chapel is the proper place for the public speaking pupil to practice on an audience. The difficulty of speaking before familiar faces makes it all the more so. These meetings should be held the last period of the morning, for at least three reasons: first, outside speakers find it very difficult to appear so early in the morning; second, if a play is to be given, time is needed to gather the last fragments; and third, the pupil sees a whole morning's work ahead of him the first period, consequently, he feels that he is losing valuable study time. At the end of the morning's work, the pupil feels a relaxation and is ready to enjoy the production of the public speaking club, the dramatic class, or an outside speaker.

The choosing of high school plays introduces many interesting situations, for the choice must please the executives, the pupils, and the various complex elements to be found in every town. If some

one could write an inoffensive play of a flexible number of characters (about thirty) with all parts leading roles, then this inescapable problem would be partly solved. One survey of the plays produced in high schools in a single year in one state shows that most plays fall far below the standards of good taste in dramatic art, largely through the dodging of royalties and the desire to make the American public laugh.

Sometimes, participants in plays and contests are chosen for more reasons than for talent. As in some of the little theatres so it is in the high school. Johnny or Mary is chosen because the honor enables him or her to hold a certain prestige, for his or her parents may be influential. The writer once knew a shabbily dressed boy to be chosen for a contest in order that his parents would buy him a new suit.

The relation between the professional and the high school stages is well stated for the city of Pittsburgh, Pennsylvania in the *Drama League Review* by the editor, Elmer Kenyon, who says:

"Encouragement of attendance by pupils at drama of artistic stimulus in our local theatres has been given particularly by the teachers of English in our high schools. Hundreds of our pupils have enjoyed Walter Hampden in his Shakespearean repertoire and in *Cyrano de Bergerac*, John Barrymore in *Hamlet*, Jane Cowl in *Romeo and Juliet*, not to mention over a score of modern plays of interest. For the recently presented *School for Scandal* by Sheridan, the Drama League secured a fifty per cent reduction in the price of tickets for our boys and girls, approval being cheerfully granted by the Superintendent of Schools, Dr. William M. Davidson. Before the week was over, orders for as many as three hundred tickets were sent to the theatre from two high schools, seven others being in close pursuit. At both the Wednesday afternoon and Friday evening performances over eight hundred children were in attendance, some of them confessing that they were making their first visit to a 'theatre that isn't a movie.'"

The purpose of this article is to stir up discussion of the high school problems in the advancement of speech education. The writer realizes that each school is a separate and distinct problem in itself. No expert will be able to tell you about your system unless he knows your school. The writer would like to have all high school teachers and any others interested in this field answer the questions at the beginning of this article as they apply to his or her situation. Furthermore, other questions bringing out more problems will be very welcome.

EDITORIAL

THE HIGH SCHOOL NUMBER

A GLANCE at the Table of Contents will seem to reveal that this is not a high school number at all. The story must be told.

In 1924 and again in 1925 the April number was given over almost entirely to the special interests of the high school group, and in the summer of 1925 the ASSOCIATION published its *Course of Study in Speech Training and Public Speaking for Secondary Schools.* For the time being these three publications have pretty well cleaned up the best of what our contributors have to say on the peculiar problems of the high school. That does not mean any slackening of interest in high school work on the part of the QUARTERLY JOURNAL or its contributors, nor does it mean that the high school teacher will find the current discussions in the JOURNAL any less interesting. It simply means that the best material available for publication at this time deals rather with problems of general interest than with those narrowly confined to the high school.

In the February issue we remarked on the fact that much of the material now being submitted repeats what has been said before in the JOURNAL. A certain amount of such repetition is perhaps allowable in the interest of our newer readers, especially when the thought is sound and the presentation clear and helpful. The first article in this issue, as the author points out, presents nothing new, but it does survey the field of speech education in a way that we think may be helpful to high school teachers trying to plan courses of study. Mr. Cable's criticism card parallels, though it does not duplicate, others that have appeared from time to time. Mrs. Scripture's article repeats in some measure her earlier ones, but of the several articles on speech correction now on hand it seems most likely to be helpful to the high school teacher not specially trained in the field, chiefly because of the clarity with which it presents the elements of the subject; and for that reason we publish it now and defer the newer articles until June.

In general, however, it has seemed that what the high school teacher needs most at this juncture is a bibliographical survey of what has already appeared in the JOURNAL, partly that he may know what is available for him to read, and partly that he may appreciate our reasons for not wanting to repeat ourselves indefinitely. Such a survey, somewhat hastily compiled, appears in this issue. We trust it will prove useful, and we shall be pleased to hear from our high school friends on that point.

There is one type of high school article which, so far as we can discover, has not yet appeared, and for which we are still eagerly waiting. It is an article in which the methods of true research—including both industry in collecting facts and sanity in evaluating them—shall be applied to the question of the real difference between high school teaching and college teaching in the field of speech. Such an article must consider, scientifically and philosophically, the differentia of high school teaching as imposed by the physiology and psychology of adolescence, by the exigencies—not accidents—of secondary school pedagogy, and by the sociological function of the high school. Here is a task for a real researcher, one who is long past the first thrill of discovering the statistical method, the Army Alpha tests, and the Thorndike word lists. We assume off hand that high school teaching is utterly different from college teaching, that a college text book will not do in a high school (and vice versa), that the content of a speech course must be one thing for college and another for high school—but why? An answer that is neither "good old common sense" twaddle nor laboratory fiddlesticks should make good reading for all of us.

THE FORUM

[EDITOR'S NOTE: Letters for the FORUM should be direct and concise. They may be upon any topic in Speech Education, controversial or otherwise; but publication is not to be regarded as editorial endorsement, either as to form or as to content.]

MORE IMPLICATION

To the Editor of THE QUARTERLY JOURNAL OF SPEECH EDUCATION:

Dear Sir—I have been much interested in Mr. Ringwalt's Forum discussion of the question of implication. Because the topic seems to me a vital one, may I suggest a possible source of danger in relation to it—a confusing ambiguity in the popular and the scientific usage of the term involved. In a general, loose sort of way we have long been in the habit of speaking of an omitted part of any argument, a part left to the imagination of the reader as somehow vaguely "implied" in the given. It has been a feathery term with little scientific content used to justify omissions, and it is obviously this type of thing to which Mr. Ringwalt refers as he speaks, and rightly, of the danger of permitting "the student to assume that what is wanting can be 'implied', that the reader will take the needed step . . ."

This process is indeed dangerous in its very lack of law and accuracy, but it is an utterly different thing from the strict and positive method of reasoning known to logic as Implication and the confusion of the two, the ambiguity involved, stands directly in the way of a clear-cut understanding of a very valuable method of strict proof. Implication in the logical sense is not something that somehow coheres to any argument; it is itself a specific method of reasoning and argument. The method which Mr. Ringwalt illustrates in terms of A's and B's is not Implication: it is Induction by Enumeration of Instances with the conclusion stated first before, then after, the enumeration and, in the third case, not stated at all. But no simple rearrangement changes a form of linear in-

ference to implicational argument. The material of proof of the latter is rarely a series of instances of one repeated relationship. Yet Implication as a scientific method deals with relations—its assumption is that proof is relatedness; its very basis is the coherence theory of proof.

All this Bosanquet treats so well in his *Implication and Linear Inference.* It can only be mentioned here and in relation to one point I wish to suggest—the danger of confusion of a loose, omission-excusing concept of a part of any argument as "implied" and a perfectly definite, scientific method of relational proof.

Very truly yours,
GLADYS MURPHY GRAHAM,
Los Angeles, California.

QUESTIONNAIRES

To the Editor of THE QUARTERLY JOURNAL OF SPEECH EDUCATION:

Dear Sir—It would seem that of questionnaires on intercollegiate debating there is no end. I suggest that even this topic ought to be finite. What becomes of the three or four questionnaires that I answer annually, I don't know. What use any one could make of the conscientious replies of fifty harassed "coaches" or teachers of argumentation, even if they all agreed, I don't know. Neither do I care. Argumentation is an old and tried mental discipline; intercollegiate debate is but one of the external inducements offered to that discipline. Improvement in externals will come only if based on sound study of the essential processes (logical and psychological) of argumentative reasoning. That is why it seems to me that the questionnaires of Professors Sandford and Cable on classroom argumentation were much more useful than the more common questionnaires on contest debating. But it should be added that a questionnaire is at best only a convenient clearing-house of information on practice and opinion. Real improvement in the study and teaching of argument will come only through a painstaking reconsideration of the whole subject. The best contribution thereto is a detailed study of some portion of the field.

Is there a tendency (I think I see one) to make questionnaires a part of graduate work? If so, those directing graduate study are presumably on guard to make sure that the questionnaire affords

ample opportunity for the use of scientific statistical method in compiling results, and that the mere record of current practice and opinion is not entirely substituted for the deeper study that requires comparison of ideas and recognition of their relations.

Very truly yours,

H. A. WICHELNS,
Cornell University.

COLERIDGE ON ACTING

To the Editor of THE QUARTERLY JOURNAL OF SPEECH EDUCATION:

Dear Sir—While reading Coleridge's letters the other day I came upon one written to Charles Mathews, an actor playing at Covent Garden in 1814. The advice contained in it seemed to me an interesting, and possibly little-known contribution to the theory of dramatic interpretation.

Coleridge says: "I once had the presumption to address this advice to an actor on the London stage: '*Think*, in order that you may be able to *observe! Observe*, in order that you may have materials to think upon! And, thirdly, keep awake ever the habit of instantly *embodying* and *realizing* the results of the two; but always *think!*

"A great actor, comic or tragic, is not to be a mere copy, a *fac simile*, or but an *imitation*, of Nature. Now an imitation differs from a copy in this, that it of necessity implies and demands *difference*, whereas a copy aims at *identity*. What a marble peach on a mantlepiece, that you take up deluded and put down with pettish disgust, is, compared with a fruit-piece of Vanhuyser's, even such is a mere *copy* of nature compared with a true histrionic *imitation*. A good actor is Pygmalion's Statue, a work of exquisite *art*, animated and gifted with *motion;* but still *art*, still a species of *poetry*."

Very truly yours,

RAYMOND F. HOWES,
University of Pittsburgh.

ASSOCIATION NEWS

TO SECONDARY SCHOOL TEACHERS

A Message from the President

During the coming year the ASSOCIATION has an unusual opportunity to be of genuine service to secondary school teachers who have charge of the work of speech training. The publication of the Course of Study for Secondary Schools has stimulated a great deal of interest and activity. In several states and cities this syllabus has been adopted and is being modified to meet local needs. Teachers who are engaged in doing this are asking for help and coöperation. There appears to be need for the appointment of a committee to follow up the study of secondary school problems and to coöperate with high school teachers in this work. Such a committee might very satisfactorily continue to study the application of the syllabus in various parts of the country until sufficient material has been gathered for the publication of a revision several years hence. Therefore, I am asking Professor Charles H. Woolbert of the University of Illinois to serve as Chairman of the Committee on Secondary School Problems. I wish to invite secondary school teachers, whether they are members of the ASSOCIATION or not, to coöperate with him by sending questions, suggestions, and reports about local conditions, problems and experiences which would be of help to the effective functioning of this committee. I am asking Professor Woolbert to announce the full personnel of that committee after he has come more closely into touch with the teachers who are working on these problems.

Several state associations and some city organizations have appointed committees to consider the problem of the course of study. I wish to invite the members of those committees and secondary school teachers who are using the courses of study which are devised by local and state groups, to get in touch with Professor Woolbert and make suggestions regarding the constructive

work which his committee may undertake. The NATIONAL ASSOCIATION wishes to be of the greatest possible service to secondary school teachers and I believe the active functioning of such a committee, following up the beginnings made so well under Professor Drummond's supervision, will enable the ASSOCIATION to render a genuine service. But I wish to emphasize again, the value of that service will depend on the active assistance of secondary school teachers.

The work of the Committee on Secondary School Problems should also be coördinated with the work of the Joint Committee on American Speech. Professor A. M. Drummond of Cornell University has succeeded Dr. G. N. Merry as chairman of that committee. In order to make possible effective coöperation of these two committees, I am asking Miss Henrietta Prentiss of Hunter College, New York City, Mr. J. Walter Reeves of Peddie Institute, Hightstown, New Jersey, and Professor Charles H. Woolbert to serve also as members of the Joint Committee on American Speech, and to coöperate with the National Council of Teachers of English and the General Federation of Women's Clubs.

If secondary school teachers engaged in all phases of speech training will regard these two committees as agents appointed to serve them and to help solve their problems, I am sure the coming year's work will be vital and worth while. But the work of these committees cannot be made as helpful as I would like to see it, without the energy and enthusiasm of secondary school teachers who are in immediate contact with real problems. My request is that they *use* these agents of the NATIONAL ASSOCIATION. Communications, I know, will be gladly received by Professor Charles H. Woolbert, University of Illinois, Urbana, Illinois, and Professor A. M. Drummond, Cornell University, Ithaca, New York.

E. C. MABIE, *President*

SOME PLANS FOR THE YEAR

SECTIONAL ORGANIZATION

The coöperation of the officers and members of the NATIONAL ASSOCIATION is necessary during the coming year to carry forward several interesting projects. These tasks have to do with the organization of sections so that we may serve more effectively the

needs of our membership; the undertaking of such work on several important committees—the Committee on Publication of Research Studies; the Joint Committee on American Speech; a committee to follow up the work begun by the Committee on Secondary School Syllabus; and committees representing each of the sections of the ASSOCIATION. The third task, of course, will be made more easy by the activity of the secretaries of the sections and the activity of the committees—this is the task of adding to our membership those who are interested in various aspects of the field. The most effective argument we can present to prospective members is the argument that we have a well organized, active, vitally interesting association, which can serve their needs in specific ways.

The president will be glad to receive suggestions with regard to the organization of the NATIONAL ASSOCIATION into Sections. These questions arise:

1. How many sections shall be organized?
2. What sections shall be organized?
3. How shall this sectional division be regarded?

Some persons have thought of it only as a convenience in organizing the program for the convention. Personally, I feel that the permanent sectional organization would have to function throughout the entire year accomplishing with some measure of success these things:

a. The sectional organization should build a group spirit. Keep in touch with each other throughout the year, members who are interested in exchanging ideas and in knowing what others are doing in one of the special fields, speech correction, dramatic arts, oral reading, rhetoric and debate.

b. The sectional organization might appoint and promote the work of committees to study the problems of the special field.

c. The carrying on of such intensive work by the sections would in part at least meet the situation which is likely to arise as a result of the possible organization of associations of teachers of special fields, such as, the field of dramatic arts. We should be able to secure new members and to keep them more actively interested in the ASSOCIATION. I am impressed with the fact that we must have bigger place in our organization for the intensive study of technical problems of the special fields.

d. These sections might be kept together by a committee of secretaries, of which the president should be one. To the secretaries should be delegated responsibility for keeping in

touch with the members of the group and keeping the president informed with regard to activities and interests.

e. In making the program then the president would have information furnished him by the secretaries and he would have the coöperation of the secretaries in organizing sectional meetings.

In order that we may have something definite to discuss, I am suggesting the organization of the following five sections this year:

Section A. Voice Science, Speech Correction, Psychology of Speech.
Secretary—Robert West, University of Wisconsin.

Section B. Phonetics.
Secretary—Sarah T. Barrows, University of Iowa.

Section C. Rhetoric, Public Speaking, Argumentation and Debate.
Secretary—Everett Lee Hunt, Cornell University.[1]

Section D. Oral Reading.
Secretary—Gertrude Johnson, University of Wisconsin.

Section E. Dramatic Arts.
Secretary—Vance M. Morton, Northwestern University.

I am suggesting the organization of the sections listed above and am asking the persons named to serve with me as a committee of secretaries to build up the section plan. Will members of the ASSOCIATION please send to me and to the secretaries their suggestions regarding the work of sections in which they are especially interested? I am suggesting that each section arrange two meetings at the time of the convention—meetings in which technical subjects and subjects of interest in the special limited fields will be discussed. General convention sessions will be organized in the interests of all members of the NATIONAL ASSOCIATION as a unified group.

As the work of the ASSOCIATION grows, additional sections may be organized. Furthermore, please bear in mind, dividing the ASSOCIATION according to the fields represented does not prevent discussion by other groups such as high school teachers or graduate school instructors, of the problems peculiar to special types of institutions. It is quite clear that Section C, for instance, might find it convenient to organize at one convention a discussion of argumentation and debating in the high school, as well as a discussion

[1]At Swarthmore College until June.

of the graduate problems of rhetoric and public speaking as found in universities.

Cooperation with Local Associations

In order to build up closer coöperation between the various state and local associations and the National Association, I am asking the Vice-Presidents to serve as official representatives of the National Association in conferences with officers of local groups. Will members of the various state and local associations send to the Vice-President whose location is nearest, information with regard to the names and addresses of the officers and date and location of state association meetings? The Vice-President will also be glad to have suggestions in regard to ways in which the National Association can coöperate with and be of service to local groups.

Research

The Committee on Publication of Research Studies, to coöperate with the editor of The Quarterly Journal in the handling of a research number was the outcome of plans discussed at the convention. The appointment of this committee is a significant step inasmuch as it provides a channel for the publication of highly technical matter which supplements but does not interfere with the continuing editorial policies of The Quarterly Journal. The committee is given the task of receiving and passing upon research papers which are submitted for publication; the task of finding, by contributions or from other sources the additional funds which may be necessary to make the publication of research studies possible; and of coöperating with the Editor of The Quarterly Journal, who is also a member of the committee, in preparing material for publication. Sources from which funds will be drawn include contributions by the individual whose material is published, other members of the association interested in promoting such publication, contributions of institutions, and sales of copies of research studies. Attention of persons in institutions giving graduate work in speech is called to this arrangement. The committee will consist of the following persons: H. A. Wichelns, Chairman, Charles H. Woolbert, Andrew T. Weaver, the Editor of The Quarterly Journal, and the President of the National Association.

In making appointments to the Committee on Research I have tried to keep in mind the desirability of appointing persons in

fields not now represented on the committee. Dr. Andrew T. Weaver of the University of Wisconsin will serve as chairman and the following persons are appointed for the three year period in accordance with the constitution: Windsor P. Daggett, New York City; Lee Edward Travis, University of Iowa; and A. M. Drummond, Cornell University.

The 1926 Convention

The 1926 Convention will be held in Chicago on December 28th, 29th and 30th. Plans are under way to provide an attractive program and to secure the best possible accommodations for the meeting. Headquarters will be announced in the next issue of The Quarterly Journal. Will members of the association send to me suggestions which they may have with regard to our program and convention plans? Work on the building of the program is under way now. So won't you please write me at once and, of course, plan now to be present at the convention?

Responses which have come from members of the advisory council regarding projects which have been noted here indicate that we shall have very happy coöperation in carrying forward the year's program. May I ask for the officers of the Association the active interest of all members? Only if we have that can we make the Association of service to you in a substantial way.

E. C. Mabie, *President.*

EASTERN PUBLIC SPEAKING CONFERENCE

The Eastern Conference, held usually during Easter Week, has been postponed this year as coming too close upon the eastern visit of the National. The Executive Committee is considering plans for holding it later, perhaps in May. For information, address the President, G. Rowland Collins, New York University.

NEW BOOKS

[As far as possible staff reviewers are assigned to cover the new books, but voluntary contributions are always welcome, especially if concise and informative. Reviews, or suggestions of books to be reviewed should be sent to Hoyt H. Hudson, University of Pittsburgh.]

Essentials of Speech. By JOHN R. PELSMA. Thomas Y. Crowell Company, 1924. Pp. 326.

A text-book which proposes in 326 liberally-leaded, 10-point pages, to cover the speech essentials of the whole field of oral expression except dramatics, undertakes no mean task. It must have cost the author many a fitful fever. The scope of the book is more definitely indicated by its division into two main parts. Part I deals with oral reading and the technique of "expression." Part II discusses public speaking and the forms of public address.

Part I contains chapters on Phonology, Voice Culture, Enunciation and Pronunciation, Melody, Force, Movement, Emphasis, Quality, and Vocal Interpretation of Literature. These chapters present the usual exposition of the technique of interpretative reading in much the usual way. The author tries hard to vitalize his treatment of Rising Circumflexes, Long Quantity, Radical Stress, etc., but falls far short of the success of one of his mentors, Professor S. H. Clark. The single chapter on The Vocal Interpretation of Literature is suggestive and helpful. The report of a student's analysis of Tennyson's *Crossing the Bar* indicates considerable value in the author's suggested method. One cannot help wishing for more such chapters.

Part II contains chapters on The Audience, The Speech, The Speaker, Physical Expression, Forms of Public Address, Methods of Preparing and Delivering a Speech, Extempore Speaking, and Debating. This section of the book tells what to do in exceedingly sketchy outline. It does not show the student how to do. However, in this respect, this text is not unusual. Certainly, that much should be said for its author. The chapter on Audience is the most

helpful of the group. It classifies the attributes of an ordinary audience which are of interest to a speaker as: Conservatism, Irresponsibility, Suggestibility, Intelligence, Imagination, Impatience, and Leadership.

The primary defect in the book is its organization, its twofold purpose which the author fails to synthesize or merge into one. Part I lays the foundation for a course in the Oral Intepretation of Literature but not for an elementary course in Public Speaking. Part II is altogether unsatisfactory as an "essentials" course in Public Speaking.

The book should prove most useful in those high schools, academies, and normal schools which are still unfortunate enough to have no sharp distinction between oral reading and public speaking, and which must by reason of curricula statements offer an "Oral English" potpourri. The speech staffs in such institutions should see to it that the general administrative officers receive free copies of the NATIONAL ASSOCIATION'S "Speech Training and Public Speaking for Secondary Schools."

G. ROWLAND COLLINS, *New York University.*

Speech Correction. By RICHARD C. BORDEN and ALVIN C. BUSSE, New York, Crofts, 1925.

In the language of the preface of this book "it contains a body of information which will make possible the accurate diagnosis and effective treatment of all the *ordinary* speech defects." The word "ordinary" evidently means to these authors any speech defects that are not rooted in psycho-pathology or neuro-pathology. Defects of these types are included only briefly in the text. It seems to me that the word "ordinary" is used ill-advisedly. The basis of distinguishing the disorders chosen to be included in the book from those excluded from the book is not, in fact, the ordinary character of the former and the extraordinary nature of the latter, but rather a fundamental difference in their ætiology. After a perusal of the book I should think it might be more accurately named "Correction of Organic and Habit Disorders of Speech." True such title would not be graceful and probably should not be chosen for the name of a book, but the title as it stands and the preface are hardly consistent. The title promises

one thing and the preface retracts some of that promise.

Viewed in the light of my suggested title, however, the book is complete and accurate. Inasmuch as the authors do not treat of the neuro-genic and psycho-genic aspects of speech disorders, they have omitted the neurological and psychological introductory material in their preparatory chapters. The mechanism of speech is explained almost entirely from the point of view of the physical mechanism. The defects treated are those of foreign accent, provincial dialect, infantile perseveration, carelessness, and organic deformity. One brief chapter on neurotic defects is included.

I regard the book as authoritative and helpful. The phonetic charts and tables are triumphs of clearness and accuracy. The many blank forms for the taking of anamneses are very practical. The book is well illustrated throughout.

Why the authors did not employ the International System of Phonetics, I do not see. Very evidently they are familiar with that system and had some reason for using one of their own. It seems that such a reason must indeed be cogent to offset the advantages on the other hand of using a system so wide-spread as International Phonetics, and to offset the obligation we owe to the coming generation to equip them with a usable system of symbolic representations of speech sounds. It seems to me that every writer in this field should do all he can to spread the use of the International phonetic symbols in spite of their shortcomings, rather than to hamper the development of that system by introducing another.

In summary, I would say that this book is, concerning the disorders of speech of which it treats, the best book now (January, 1926) extant in the English language.

ROBERT WEST, *University of Wisconsin.*

The Correction of Speech Defects. By HELEN M. PEPPARD. New York, The MacMillan Company, 1925. Pp. ix 180.

Having served as director of speech improvement in the Pennsylvania state department of education, the author is apparently concerned primarily with children of school age. She approaches the correction of speech defects through the channels of psychology, physiology, and phonetics. She navigates with reasonable security in psychology and physiology, properly insisting that a knowledge

of the facts of these sciences must form the basis of the teacher's method. When she reaches phonetics, she begins to flounder, revealing a quite inadequate and inaccurate knowledge of the subject. For example, note her inclusion of *sh* and *ph* in a list for practice in pronouncing double consonants (p. 56), her statement that the difference between *s* and *sh* is one of lip position (p. 44), and her description of *l* (pp. 43, 83). The corrective exercises consist mainly of the articulation of lists of nonsense words, and stanzas of poetry, the therapeutic value of which is not explained. The bibliography neglects some important recent books in the field, conspicuous among which is Miss I. C. Ward's *Defects of Speech* (New York, E. P. Dutton and Co., 1924), a volume of great utility to all teachers of speech improvement.

C. K. THOMAS, *Cornell University.*

EDITOR'S NOTE: Another review of the above book, contributed by SUSAN B. DAVIS, of Wisconsin, expresses an almost identical opinion, with the addition of the following comment:

Although the cause of the disorder is diagnosed as mental, and the analysis of the cause noted as important in the procedure necessary to effect a cure, there is little constructive work in mental hygiene suggested; removal of the cause as a necessary part of the cure is ignored and procedure harks back to mechanical phonetic drills of doubtful, if not dangerous, value. A questionable bit of the psychology of technic is evidenced in the suggestion in which the "mental upset" responsible for the stammer is likened to "yellow streak."

With the Living Voice: An Address. By JOHN MASEFIELD. New York, The Macmillan Company, 1925. 32 pages.

The address here printed was delivered at the first general meeting of the Scottish Association for the Speaking of Verse, of which John Masefield is president. Mr. Masefield's interest in the oral reading of poetry has been evidenced by his establishment of a prize contest in reading at Oxford University. In addition to offering the prize for the winner of this contest, Mr. Masefield has heroically sat as a judge and listened to consecutive hours of good, bad, and indifferent reading. The Scottish Association which he heads is recommended by a formidable array of distinguished

names, all the professors of English in Scottish universities being included among its vice-presidents. It has branches at Aberdeen, Edinburgh, Glasgow, and Perth.

The value of this address lies in its inspirational quality, and therefore can hardly be defined without almost complete quotation. Mr. Masefield's argument, so far as he has one, is that since the closing of the theatres in England by the Puritans in 1642. English poets have never had direct contact with their audiences but have written for the printed page. He feels that the printing press has shut the poet away from the multitudes which he might have thrilled and has made poetry a literary ingenuity to be appreciated by the comparatively few. He suggests the inspirational effect of the audience upon the poet in this sentence:

"You have magical use of language when a great man is excited by his theme beyond himself, and few great or little men can be brought far beyond themselves, save by the excitement of their fellows who are excited by the thought of being excited and excite their exciter by their excitement." Contrasting that situation with our ordinary reading of poetry, he says: "Most of us have had pleasure from poetry, but not that pleasure. To most of us poetry is a quiet and private thing that one achieves in a silent room and from a printed page. It does not come winged with a thrill from a voice made tense by vision and it does not appeal to what is strongest and most exciting in us, our sense of life, but to what is quietest and most thoughtful and most suited to that still room after the day's work."

One is tempted to quote at too great length. Yet we should hear Mr. Masefield on the subject of elocutionists, both by way of satire and by way of tribute:

You, who have suffered from the elocutionists, know their methods; you have seen their pupils in their spotless pinafores on prize-day, repeating and acting "Little drops of water," with a rapid twiddling of all the ten fingers to represent rain-drops, arms extended and all teeth displayed to express pleasure in the littleness of the drops, then instantly stooping to pick up imaginary sand for the next line, "Little grains of sand." You know the methods. They have made a child in a pinafore on prize-day a thing that strong men fly from screaming. Surely, remembering what the elocutionist has done, one can but be hopeful, knowing that any change and every change must be for the better.

Yet in a way, the elocutionists were right. They felt, quite rightly, that poetry should be spoken, and that if a speaker can excite or move an audience one end of art has been achieved. Their work had no worth as art; they were usually atrocious poets and worse speakers, but they were doing what the good poet and the good speaker ought to have been

but were not attempting; they were directly exciting and moving the people of their time with what for want of a better word I must call their thoughts. . . . . Those elocutionists were people of small refinement of mind who made themselves wanted by their generation. The poets of the same time were men of great refinement of mind who were either despised by their generation or aloof from it.

The appeal of Mr. Masefield and the purposes of the Scottish Association for the Speaking of Verse will meet, I am sure, a cordial response among readers of THE QUARTERLY JOURNAL. Whether the reading of poetry could be effectively furthered in this country by the formation of a similar association is a question to be considered.

HOYT H. HUDSON, *University of Pittsburgh.*

The Ancient Rhetorical Theories of the Laughable. The Greek Rhetoricians and Cicero. By MARY A. GRANT. University of Wisconsin Studies in Language and Literature, Number 21. Madison, Wis., 1924. Pp. 166.

Miss Grant's dissertation, evidently done under excellent guidance and with careful scholarship, in two chapters discusses: The Greek Ideas of the Laughable, tracing the theory of the Laughable from the pre-Socratic philosophers through the rhetoricians later than Aristotle, with attention to the practice in the Comic Genres; and The Laughable in Cicero, including a study of the Ethics of the Laughable, and of Cicero's estimates of the Laughable in the Comic Genres. I should like particularly to recommend to readers of THE QUARTERLY her treatment in Chapter II of the Function of the Laughable in Oratory; her study of the stylistic setting for humor (in the plain style) and invective (in the grand style); and the Analysis of Terminology.

A reading of Miss Grant's first chapter shows how unjust was such a low opinion as that which Antonius and Caesar held of the possibility and efficacy of an *Art* of the Laughable and of the contributions of the Greeks to this art. The Greeks, and also the Romans, carrying the tradition on, devoted careful attention to the nature of the emotion of laughter, the methods of inducing it, and the proprieties of person, time, place, language, and manner in its use. While an object of interest also to philosopher and writer of comedy, the theory of laughter very early became involved in, and later developed largely from, the study of rhetoric.

Cicero's application of the theory is to oratory, which Miss Grant as much as classes for her purposes among the Comic Genres. The rhetoricians were well aware how important wit was to the speaker for ethical persuasion, for rendering the audience benevolently and trustfully inclined to himself; how important it was as a medium of appeal to the emotions of the audience, and as a strong implement for ridiculing an adversary. They analyzed thoroughly and discriminatingly the various kinds of jests and witticisms.

Miss Grant's treatment of the critical terminology of the Laughable, knowledge of which is so vital for an understanding of artistic rhetorical theory, is so well done that it suggests the present need of a supplementation and revision, from the results of her studies and of similar studies, of J. C. G. Ernesti's *Lexicon Technologiae Graecorum Rhetoricae* (Leipsig, 1795) and his *L. T. Latinorum R.* (Ibid, 1797). These old but important books should have been included in Miss Grant's' bibliography. And a study of the practical employment of the artistic principles in ancient oratory would also be very useful. The reader interested mainly in modern rhetoric and oratory can learn a great deal from the close study of the Spirit of the Laughable by the ancients, especially since, so far as I know, only one modern American textbook attends in the ancient manner to humor and tact in persuasion. Miss Grant's definition of critical terms stimulates me to reflect that of good speakers I have heard, the late Job Hedges well represented the type of *facetus*, the late John B. Stanchfield admirably the Roman idea of *urbanus*. I feel less certain in denoting Alfred E. Smith of the days of his New York State Assembly leadership, as quite conforming to the Roman definition of *dicax*. The critical writings in English of Meredith, Eastman, Mark Twain, and Eli Perkins are either less thorough or less serious than ancient criticism. In view of the recent growth of interest in the literary criticism of oratory, Miss Grant's book is opportune. Inasmuch as our use of rhetorical terms is so vague, who today feels secure in his use, for example, of the word "eloquence," or even "rhetoric"?

HARRY CAPLAN, *Cornell University.*

Influencing Human Behavior. By H. A. OVERSTREET. New York. People's Institute Publishing Co. 1925.

Professor Overstreet here presents the substance of a series of

lectures delivered in the New School for Social Research. Part I, which he calls "Introductory Techniques," deals with persuasion from the standpoint of attention psychology. Part II, "Fundamental Techniques" analyzes personality as the sum of the individual's habit-systems and then devotes itself to the methods of changing such habit-systems. The point is made that "that mysterious entity which we call the Public" also has habit-systems which may be analyzed and changed. Other chapters deal with the problem of "Straight Thinking," "Training the Creative Mind," "Conflict and Invention," and the "Technique of Humor."

Obviously this book is of interest to the student of oral persuasion. Part I is particularly applicable to the problems of the public speaker. Perhaps there is not much that is "new," but there is a freshness of treatment and a vividness in illustration which commend themselves.

Attention—the keynote of persuasion—is well presented. Movement, unpredictability, the "yes-response," the "challenge," "putting-it-up-to-you," and novelty are some of the techniques explained as means of getting and holding attention.

Motivated appeal is discussed in detail. Comforts, sex, appetites, affectionate devotion, surplus energy, play, security, ownership, efficiency, social esteem, novelty, pride in appearance, cleanliness, adventure, travel, leadership, propriety, constructive achievement, conquest, sympathy, help for the weaker, humor, harmony with our fellows (social ethics) and harmony with our universe (religion) are some of the human wants upon which he who would persuade must play, according to Professor Overstreet. "No appeal to a reason that is not also an appeal to a want is ever effective," this chapter concludes. The discussion of vividness centers largely around visual imagery. One wonders why the author did not treat of other forms of imagery, especially auditory and motor.

In the chapter called the "Psychology of Effective Speaking" the reader is told to think of his audience, not to become angry at the audience, to cultivate an endurable voice, to keep the speech moving, to eliminate distressing mannerisms, etc., etc., but this chapter is not as bad as it sounds.

The chapter on the psychology of writing is a discussion of diction and rhythm from the standpoint of holding attention. The

author makes a plea for a "psychological" rather than a "rhetorical" approach to the problem of writing.

"Crossing the Interest Dead-Line" is a good treatment of the concrete, the unusual, the vital and the dramatic as means of introducing a topic.

These chapters in Part I, the discussion of individual and collective habit-systems in Part II, are of direct application to problems of speech composition. The chapter on humor presents the unexpected and the incongruous as fundamentals. In another chapter, Professor Overstreet renews his attack on formal debating—but that is an old story to readers of THE QUARTERLY JOURNAL.

Professor Overstreet, perhaps without intending to do so, has written an excellent text on persuasive speaking. This book deserves the attention of teachers in our field.

W. P. SANDFORD, *Ohio State University.*

College Readings on Current Problems. Selected by ALBERT CRAIG BAIRD. Boston. Houghton Mifflin Company. 1925. 383 Pp.

This book is intended for general use, in composition classes as well as in classes in public speaking and oral English. It differs from a dozen other such books chiefly in a more generally useful selection of material and in the almost total absence of supplementary notes. Beyond a two-page introduction and a somewhat sketchy bibliography, there is nothing but the collection of readings itself.

The readings are varied, representative, not too difficult, and for the most part admirably short. They are grouped according to topic—Education, Intellectual and Moral Ideals, Science, Literature, Government, and so on—but there are more selections and more points of view on each topic than in most books of readings. The authors include Marion L. Burton, A. T. Hadley, John Dewey, Alexander Meikeljohn, Nicholas Murray Butler, John Galsworthy, H. G. Wells, Robert Herrick, James Bryce, John Spargo, and many others; but Professor Baird has avoided the beaten track to some extent by digging much of the material out of educational and semi-scientific journals instead of popular books and magazines.

The problems discussed are problems actually talked about by college men, and the college point of view is the prevailing one

throughout. The result is a book that ought to be interesting to college men, certainly to juniors and seniors.

JOHN DOLMAN, JR., *University of Pennsylvania.*

Shakespearean Studies Simplified. By FREDERICK WARDE and B. F. SISK. Fort Worth. Pioneer Publishing Co. 1925. 189 Pp.

This is an attractive little volume, beautifully printed and well bound; in contents it defies comparison with any other work.

The academic teacher is apt to look with suspicion upon any book that pretends to "simplify" so tremendous a subject as the study of Shakespeare, and in some measure this book justifies the suspicion. It does not simplify the study of Shakespeare; it merely provides a hodge-podge of interesting but more or less unrelated items of information about Shakespeare, his life, the editions of his plays, and the great actors who have played them, together with scenarios of the principal plays and selections of the most famous quotations. Only one chapter, on "How to Study a Play," really bears out the title.

But that is the worst that can be said of the book. Mr. Frederick Warde, presumably the principal author, is a Shakespearean actor of note and author of two previous works, "The Fools of Shakespeare" and "Fifty Years of Make-Believe"—the latter one of the most interesting of the many autobiographies of actors. Actors are generally supposed to be inaccurate in scholarship and much given to wild and irresponsible statement; but in the present volume Mr. Warde has done nothing to support this belief. His account of Shakespeare's life (based largely on the work of Sir Sidney Lee) is conservative and reasonably sound in scholarship; so likewise is his comment on the plays and on the study of plays. Unlike many actors he knows how to spell the poet's name. But like most actors he seems totally unaware of what is going on in the schools. He assumes that there is no general knowledge of Shakespeare outside of his own profession and perhaps the universities; he does not know that most of the high schools of this country teach Shakespeare much more intensively than this book makes any pretense of doing. He seems to be writing for the student whose teacher is poorly prepared, and for the "general reader" who knows little or nothing of the world's best known writer but would like to learn if he could only find a readable book on the

subject. If there are many such the book should reach them and do a great missionary work, but it is hardly likely to drive the more systematic texts out of the schools.

JOHN DOLMAN, JR., *University of Pennsylvania.*

Creative Youth. Edited by HUGHES MEARNS with a foreword by DR. OTIS W. CALDWELL. Doubleday, Page and Company, 1925. 234 Pp.

In this volume Mr. Mearns tells "how a school environment set free the creative spirit" and publishes one hundred pages of verse which is the product of the creative imagination of the pupils of Lincoln High School. The story will inspire all teachers to attempt to "take off the lid" in their class rooms; the poetry is delightful in its freshness and originality.

In the chapter entitled "Creative Reading" Mr. Mearns stresses the importance in the teaching of literature of oral reading by the teacher. He says, "At the outset we give our senior high-school pupils the experience of hearing literature read in the way we believe it should be done. . . . Ability to do this sort of thing, we conceive, is part of our business as teachers of literature." He believes, also, that the *pupils* should read. "We talk so much better than we read; and when it comes to poetry, I safely claim that the inability to read, either aloud or silently, is the main cause for the failure of poetry to take its rightful place in the lives of children. The high school pupils of the Lincoln School have been brought to read poetry; our procedure there is one of the conditions that one must take into account in comprehending the literary environment of that part of the school."

Further Mr. Mearns writes, "We have had no 'lessons' in learning to read. There has been no attempt at any time to formalize our literature in that respect. We read. But, as visiting teachers have frequently pointed out, we put all our attention on what the poet has to say." As a teacher of reading I should like to suggest that, though Mr. Mearns seemingly disdains "lessons" in reading, when he helps the pupils to "put all their attention on what the poet has to say" he is teaching what many who are proud to claim that they *do teach* reading consider the *first* "lessons"—the fundamental one without which no other "lesson" could be effective.

PERLE SHALE KINGSLEY, *University of Denver.*

IN THE PERIODICALS

[Material for this department should be sent to Mr. E. L. Hunt, Swarthmore College. Short reviews of important articles, notices of new publications of interest to our group, lists of articles or single items of possible interest, will be welcomed.]

A NEW PUBLICATION

The Platform, The Public Speaker's Monthly. Published at 43 Grey St., Newcastle-upon-Tyne, England.

Numbers 1 and 2 of the second volume are at hand. The design of the magazine appears to be to give practical aid to aspiring English political speakers; the anonymous editor seems to address himself rather to the laborite seeking to rise from the ranks than to the Oxford graduate. In addition to short and not very significant editorial comment on events and on the importance of public speaking, there are longer discussions of the premier's policies, and of the pressing economic problem; there is a running outline, pro and con, of the questions of the Lords' veto, a report of important speeches, hints on public speaking, and a page of T. DeWitt Talmage. The second number gives three pages to Premier Baldwin's address on the classics, outlines the minimum wage question pro and con, and reprints a specimen peroration from Edward Everett. The magazine would appear to be distinctly below the level of the two English books on public speaking reviewed by R. H. Wagner in the last issue of THE QUARTERLY JOURNAL.

H. A. W.

ARTICLES REVIEWED

MCDOWELL, ELIZABETH D. *The Speech Teachers Declare Themselves.* English Journal, XV, 1, p. 84, January, 1926.

Under this title Elizabeth McDowell reviews *Speech Training and Public Speaking for Secondary Schools,* edited for the NATION-

AL ASSOCIATION OF TEACHERS OF SPEECH by A. M. Drummond. While the book is welcomed as a "step forward in the improvement of this branch of pedagogy," the practicability of the recommendation is doubted. The critical part of the review is here quoted. "While the ideals and objectives outlined seem entirely worthy of attainment, the programs prescribed are overloaded with recommendations which cannot be carried out under teaching conditions which exist and apparently will continue to exist for some time in public secondary schools. The fundamental course particularly lacks freedom from administrative difficulties. As outlined it makes a minimum requirement which would tax the abilities of an unusually capable college Freshman in the number and difficulty of ideas and skills prescribed. They presuppose a background which probably does not exist among the rank and file of high school students. . . . Competent instruction for this fundamental course must be uncommonly well trained and consequently expensive. In the majority of high schools these requisites mean 'out of the question.' The five courses are so varied in skills and knowledge content it will be difficult to find one teacher who can give instruction in all. Yet the average high school can afford but one teacher of speech."

E. L. H.

PAGET, SIR RICHARD, *The Nature and Origin of Human Speech.* Society for Pure English Tract XXII, New York, Oxford University Press, 1925, pp. 48.

The author proposes the theory that language is based on whispered sounds, that whispered sounds grew out of facial gesture as a means of transferring ideas, that the conscious use of voice sounds came later, and at first merely served to increase audibility. Negatively stated, the theory doubts that speech is a direct development of instinctive animal cries. In the necessary absence of positive evidence for the theory, it is improbable that it will gain wide acceptance. The author himself confesses the incapacity of the theory to account for the conveyance, by intonation alone, of the distinction, in some languages, between words of quite different meanings. In these languages, the various Chinese dialects for example, certain ideas cannot be distinguished in a whisper.

Since the addition of voice increases audibility, the author

would like to see the reduction or elimination of voiceless sounds from the language. The editor of the S. P. E. pamphlets points out the confusion that would result; the four words, *pat, pad, bat, bad,* for example, would all be pronounced *bad.*

In discussing the nature of speech the author has in the main condensed and revised his pamphlet on *Vowel Resonances* (London, International Phonetic Association, 1922). He acknowledges his debt to D. C. Miller's *The Science of Musical Sounds* (New York, The Macmillan Company, 1916), but makes no mention of M. H. Liddell's *The Physical Characteristics of Speech Sounds* (Lafayette, Indiana, Bulletin No. 16 of the Purdue University Engineering Experiment Station, 1924), which to some extent supports Sir Richard's own analytical conclusions. It now seems rather certain that vowel quality is conditioned by the relation of two dominant resonant pitches, but Sir Richard has explained the relation of these pitches to the laryngeal pitch more clearly than has been done heretofore.

The pamphlet also contains articles on the use of italic, the fused participle, Anglo-American vocabulary, etc.

C. K. T.

WALKLEY, A. B., *The Psychology of Acting,* Vanity Fair, Vol. 25:6. February, 1926, p. 31.

Mr. Walkley, critic of the *London Times,* steps forward boldly to affirm that the actor, if a good one, merges himself in the part he is portraying. On this subject, which recently caused some controversy among contributors to THE QUARTERLY JOURNAL, the writer has no hesitation in being dogmatic. Throwing aside, as of little value, all evidence on the point presented by actors themselves, he bases his argument upon the James-Lange theory of emotion.

In defense of this "elementary and thoroughly familiar psychological fact," he quotes Aristotle and Edmund Burke. "The conclusion," he goes on, "is obvious. The actor, in acting his part, that is to say, in adopting its behavior, will *ipso factor* experience tht emotion appropriate to that behavior; in other words will feel his part." By this criterion Eleanora Duse is ranked as a greater actress than Sarah Bernhardt, and Lucien Guitry becomes "the greatest actor of his day."

Mr. Walkley holds out little hope for the actor who cannot respond emotionally to his role. "If he does not succeed himself and identify himself with his part, then he is simply a bad actor, and that's all there is to it."

R. F. H.

HOLLIS, M. C., *The American University*, The Outlook, 141:673. December 30, 1926.

Mr. Hollis, back in England after a tour of the United States with last year's Oxford debate team, feels the urge to enumerate the faults of American universities. His chief criticism is that in this country education is forced upon students whether they desire it or not, and that too much emphasis is placed on text-books and credit. As an illustration of this general situation, he says that in debates the speaker "often has the words of his speech written for him by a professor." In contrast, the English student obtains his knowledge through long evenings before the fire, "the Socratic threshing out of subjects until boredom, talk, talk, freedom."

R. F. H.

MURRY, J. MIDDLETON. *Oratory and Literature*, Pencillings, New York, Thomas Seltzer, 1925.

Mr. Murry collects various contributions to English periodicals for the benefit of American readers. In *Oratory and Literature* he follows Plato, Carlyle, Mencken and others in denouncing eloquence. "From the oratorical to the rhetorical is a short step indeed. Originally they meant the same thing, and the modern distinction is only a nuance. We may say that rhetoric is oratory in the wrong place. A writer is rhetorical when he writes as though he were addressing a public meeting. For an orator to use vague, empty, resonant phrases is perfectly legitimate. His business is to produce an effect upon his audience; his skill, indeed, largely consists in not allowing them time to think whether there is any meaning in his sonorous periods. . . . The vague impressiveness which is a virtue in oratory is one of the worst vices in writing. It absolutely prevents the precise symbolical rendering of thought and vision in which literature consists."

E. L. H.

SMITH, GERTRUDE. *Homeric Orators and Auditors.* The Classical Journal. XXI, 5, pp. 355-365.

A brief study of the attitude of the Homeric audience toward orators and their speechmaking; an attempt to determine the characteristics by which an orator's ability was measured, and the qualities which were considered indispensable to an effective speech.

O'CONNOR, THE RIGHT HONORABLE T. P. *The Art of Public Speaking.* The Strand Magazine, December, 1925.

Speech must be adapted to the racial characteristics of the audience. On this theory, the House of Commons should be addressed in the tone of the conversation of a well-bred gentleman. John Bright adapted his radicalism to Englishmen by keeping his voice low and sweet. A good voice, well modulated, is the first requisite of the speaker; the next is the ability to produce an impression of calm self-control.

E. L. H.

GUEDALLA, PHILIP. *Mr. Burke and the Grand Manner.* Nation and Athenaeum, Vol. XXXVIII, Nos. 18 and 19, January 30 and February 6, 1926.

The brilliant young author of these articles pays a high tribute to Burke's rhetorical power, and analyzes, to some extent, the relation between Burke's style and the subjects with which he dealt, together with the occasions upon which he spoke. Burke has suffered in the eyes of posterity, according to Guedalla, because he is so quotable. We know him by fragments rather than by wholes. "He thundered on, and still we listen. For Mr. Burke, when all is said, was a style."

H. H. H.

MATTHEWS, BRANDER, *Compliments of the Season.* Century, Vol. 111, No. 1, December, 1925.

An interesting collection of specimens of "the retort courteous, the graceful twisting of a remark by the hearer in favor of the utterer."

H. A. W.

EGAN, MAURICE FRANCIS, *The Futility of Sermons. Century, Vol.* 111, No. 1, November, 1925.

This posthumous paper by the learned diplomat has some interesting reflections on the limitations of preachers and the needs of audiences.

LIVINGSTON, ARTHUR, *The Myth of Good English.* Century, Vol. 110, No. 4, August, 1925.

Questions of good usage in language are truly unsolvable; moreover, they are not legitimate questions at all. They cannot be treated as questions of fact. The idea of good English is a "myth of social integration," an instrument of consolidation among social classes and among nations. An interesting thesis, not new to sociologists, but worth recommending to the active standardizers of language.

H. A. W.

GENERAL EDUCATIONAL PUBLICATIONS

(Edited by GILES WILKESON GRAY, University of Iowa)

APPELT, ALFRED: *Zur Behandlung des Stotterns.* Inter. Zsch. f. Individualpsychol. 2 (4): 1-6. 1924.

BARTLETT, F. C.: *Feelings, Imaging and Thinking.* British Journal of Psychology. 16:16. July, 1925.

CAMPBELL, ARCHIBALD Y.: *The Basis of Tragedy.* Hibbert's Journal. 23:307-323. January, 1925.

CRANDALL, IRVING B.: *The Sounds of Speech.* Bell System Technical Journal. 4:586-626. October, 1925.

DOMARUS, E. VON.: *Zur Entstehung und Psychologie der Sprache.* Annal. d. Philos. 4:131-142. 1924.

DUXEL, A.: *Gliederung der afrikanischen Sprache.* Anthropos. 18, 19:12-39. 1923-24.

FROESCHELS, E.: *Eine Methode zur Behandlung der Sprechfurt.* Klinische Woch. 3:313-314. 1924.

FROESCHELS, E. and TROJAN F.: *Beobachtung während des sprechtechnischen Unterrichts.* Zsch f. Hals, Nasen und Ohrenheilkunde, 9:87-100. 1924.

Experimentell-phonetische Beobachtung während des sprechtechnischen Unterrichts. Wien. Med. Woch. 74:1458-1461. 1924.

GAULT, ROBERT H.: *Progress in Experiments on Intepretation of*